Music, Poetry and Art – 1914
(See also under Theatrical)

Colored Musical Festival Opens With Fine Program

Atlanta Constitution
7/9/14.

The fifth annual music festival of the Georgia Music Festival association, formerly known as the Atlanta Colored Musical Festival association, opened last night at the First Congregational church, colored, with a splendid program.

Wednesday night was called "all women's night," and a chorus of some fifty women, augmented by several artists, sang.

"Roumanian Love Song," sung by the chorus, was particularly beautiful, the deep minor chants of the song lending itself well to the negro voice.

Sylvia Ward Olden, who sang the "jewel song" from Faust, has a really wonderful coloratura soprano voice. She responded to an encore, and the audience seemed anxious to hear her again.

Mamie Ridley's piano solos and her piano duet with Professor Carl Rossini Diton, of Philadelphia, who is the conductor of the festival, showed her to be a musician of no mean talent.

Other members on the program were fairy choruses by the young people's chorus; an organ solo by Mamie Askew; female sextette; "Faith, Hope and Love," by the chorus, and as the final number, the cantata, "The Death of Joan of Arc."

In the audience last night were a number of white people, who greatly enjoyed the music. The crowd, however, was rather slim on account of the rain.

The festival will last through Thursday and Friday nights. Thursday night is "jubilee night," and the program contains many negro folk songs. Among the artists of Thursday night are N. W. Ryder and J. W. Work and wife.

The real piece de resistance of the

CARL ROSSINI DITON,
Of Philadelphia, conductor of the fifth annual music festival under the auspices of the Georgia Music Festival association.

festival will come Friday night, when the program consists of "the grand concert," featuring Anita Patti Brown of Chicago, who is pleasantly remembered from her singing at the Auditorium in the festival of last year.

New York Tribune
22 November 1914

Jesse Rees Europe Credits Men of His Blood with Introducing Modern Dances.

The music of the negro like the music of the Indian has caused much ink to be spilled. Some enthusiastic souls have looked to the rhythms of the red man for the melody that is to create American music; in fact, some have gone so far as to declare that the only possible American music can be Indian music. Which is all very interesting and absolutely inconclusive. The fact remains that Indian composers, in any fair sense of the term, do not exist; while we have among us many talented and well trained negro creative musicians. It was with one of these that a Tribune representative talked last week, with a man who has written a very large proportion of the so-called modern dances. The man was Jesse Rees Europe the composer of all the Castle dances, and the director of Europe's Orchestra, an organization which has all but secured complete control of the cabaret and dance field in the city. Mr. Europe is a well trained musician and a man who has thought deeply on the musical possibilities of his race, and of these possibilities he has firm and well defined opinions.

"I am striving at present to form an orchestra of negroes which will be able to take its place among the serious musical organizations of the country," said Mr. Europe.

"The Tempo Club now contains about two hundred members, all musicians, and from this body I supply at present a majority of the orchestras which play in the various cafés of the city and also at the private dances. Our negro musicians have nearly cleared the field of the so-called gypsy orchestras. The

[illegible] demands of the more sophisticated forms of music, is peculiarly fitted for the modern dances. I don't think it is too much to say that he plays this music better than the white man simply because all this music is indigenous with him. Rhythm is something that is born in the negro, and the modern dances require rhythm above all else.

"I myself do not consider the modern dances a step backward. The one-step is more beautiful than the old two-step, and the fox trot than the schottische, of which it is a development. As to the so-called dance craze, it does not appear to be a 'craze.' I have had probably as good an opportunity to observe the various dances as any one in the city, and I have found that dancing keeps husbands and wives together and eliminates much drinking, as no one can dance and drink to excess. However, these are questions for a philosopher and not for a musician.

"There is much interest in the growth of the modern dances in the fact that they were all danced and played by us negroes long before the whites took them up. One of my own musicians, William Tires, wrote the first tango in America as far back as the Spanish-American War. It was known as 'The Trocha,' and a few years afterward he wrote 'The Maori.' These two tangos are now most popular, yet who heard of them at the time they were written? They were the essentially negro dances, played and danced by negroes alone. The same may be said of the fox trot, this season the most popular of all dances.

"The fox trot was created by a young negro of Memphis, Tenn., Mr. W. C. Handy, who five years ago wrote 'The Memphis Blues.' This dance was often played by me last season during the tour of the Castles, but never in public. Mr. Castle became interested in it, but did not believe it suitable for dancing. He thought the time too slow, the world of to-day demanding staccato music. Yet after a while he began to dance it at private entertainments in New York, and, to his astonishment, discovered that it was immediately taken up. It was not until then that Mr. and Mrs. Castle began to dance it in public, with the result that it is now danced as much as all the other dances put together. Mr. Castle has generously given me the credit for the fox trot, yet the credit, as I have said, really belongs to Mr. Handy. You see, then, that both the tango and the fox trot are really negro dances, as is the one-step. The one-step is the national dance of the negro, the negro always walking in his dances. I myself have written probably more of these new dances than any other composer, and one of my compositions, 'The Castle Lame Duck Waltz,' is, perhaps, the most widely known of any dance now before the public.

"Yet we negroes are under a great handicap. For 'The Castle Lame Duck' I receive only one cent a copy royalty and the phonograph royalties in like proportion. A white man would receive from six to twelve times the royalty I receive, and compositions far less popular than mine, but written by white men, gain for their composers vastly greater rewards. I have done my best to put a stop to this discrimination, but I have found that it was no use. The music world is controlled by a trust, and the negro must submit to its demands or fail to have his compositions

AT THE CLOSED GATE OF JUSTICE

To be a Negro in a day like this
Demands forgiveness. Bruised with blow on blow,
Betrayed, like him whose woe-dimmed eyes gave bliss,
Still must one succor those who brought one low
To be a Negro in a day like this.

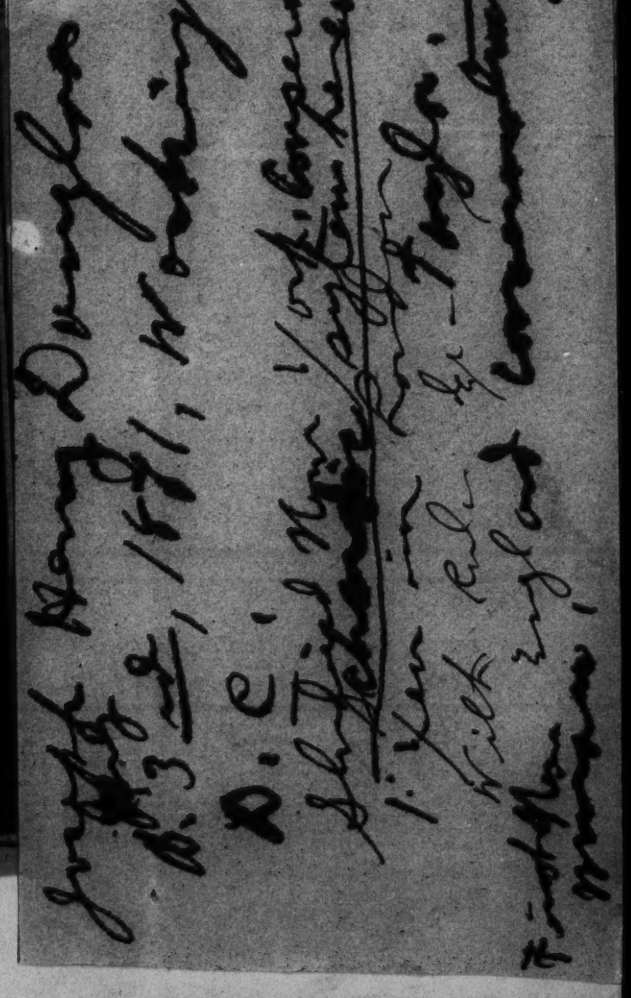
To be a Negro in a day like this
Demands rare patience—patience that can wait
In utter darkness. 'Tis the path to miss,
And knock, unheeded, at an iron gate,
To be a Negro in a day like this.

To be a Negro in a day like this
Demands strange loyalty. We serve a flag
Which is to us white freedom's emphasis.
Ah! one must love when truth and justice lag,
To be a Negro in a day like this.

To be a Negro in a day like this—
Alas! Lord God, what evil have we done?
Still shines the gate, all gold and amethyst,
But I pass by, the glorious goal unwon,
"Merely a Negro"—in a day like this!

—James D. Corrothers, in The Century.

Jesse Rees Europe



CLIPPING FROM

Virginia Journal

Press

JUL 25 1914

Richmond Still Helps Negro to Rise in the World

Richmond, Va., July 15.—Sixty years ago Richmond was an important station of the Underground Railroad that carried slaves from Southern bondage to freedom in Canada. Today its interest in the negro has not only assists the negro in obtaining industrial betterment but also encourages him in the pursuit of artistic development.

Wesley Howard, 22 years old, a negro, who, as a boy came to this city from Springfield, O., has become the musical protege of the city. Its citizens are putting him through the Boston Conservatory of Music. Eastern critics call Howard the musical genius of his race, while officers of the conservatory gave him two full scholarships last year. Never in the history of the institution had one of its pupils by his work received two scholarships in one year. Howard bears promise of obtaining in the musical world the same prominence which fell in the field of poetry to Paul Lawrence Dunbar, negro poet, who received his first literary encouragement in Richmond.

The Commercial club and all the musical organizations of the city arranged a concert for Howard. No tickets were sold, but contributions from citizens in every walk of life netted a sum sufficient to keep the young negro at school next year. The most prominent families of the city and almost all the professional men attended the concert.

Last year Howard, with a small sum of money donated by the Commercial club, went to Boston. He had enough money to pay his tuition and room rent for a few months. He was given his meals by the owners of a restaurant in which he worked as waiter. By looking after furnaces he made enough to pay his laundry bills.

Howard began studying the violin shortly after his father left him an orphan at the age of 14. Mrs. W. H. Dennis, a colored teacher, was his first instructor. He bought his first violin from A. B. Clark, a noted violin maker of Eastern Indiana, who sold the instrument to the lad after he had heard him play. Payments were made in 5 and 10 cent installments. Clark gave him a bill of sale after he had

A white boy gave Howard his first instruction book.

When Howard entered the Garfield school orchestra, its director F. W. Gerhart, now director of the Pittsburgh Symphony orchestra, recognized the colored lad's talent, and arranged for a systematic training of the genius he believed dormant in the boy. Musical critics and teachers of the city began to train him.

In high school Howard incurred the enmity of his associates when he refused to play ragtime music at class meetings. The school authorities were forced to come to his help. This was the only attempt at drawing the color line during his residence in Richmond.

Last Concert Proves the Best Of Colored Musical Festival

A large audience gathered at the last night of the Colored Music Festival at the First Congregational church, and the program proved to be the best of the series.

The chorus of 100 mixed voices of men and women under Professor Carl Diton, of Philadelphia, sang finely. Some of the selections were of Professor Diton's own arrangement, and they proved most popular with the audience. One of the best renditions of the chorus was that of Coleridge-Taylor's "Farewell, Minnehaha."

But the great feature of the evening was the singing of Patti Brown, of Chicago. She appeared three times on the program, and each time carried her audience by storm. Her best rendition was probably that of "Romanza," from Aida, which was so exquisitely rendered that tears came to the eyes of many. In her humorous encore, the audience was convulsed.

In view of the fact that each evening of the festival was accompanied by a rainstorm and many were prevented from attending the festival, it was announced by Rev. H. H. Proctor, the secretary of the festival, that there would be a grand concert on Monday night in which all the best features of the festival would be repeated. Anita Patti Brown and Sylvia Ward Olden will both sing their favorite selections. The chorus of 100 voices will also sing. A popular rate of admission will be charged for any seat in the house. The proceeds go toward the purchase fund of the working girls' home connected with the First Congregational church.

A large number of white people attended the concert last night and expressed themselves as greatly delighted with the festival. They are invited to attend the farewell concert on Monday night. Some of the old-time songs will be sung. Tickets may be secured at Phillips & Crew company and the Cable Piano company.

GREAT NEGRO POET AND COMPOSER ON TOUR IN VIRGINIA.

Wellington Adams, of Washington, D. C., whom the Evening Star, white, of that city refers to as the "Paul Lawrence Dunbar, of Washington," is now in the State of Virginia on a two weeks' tour, and will appear at the following places: Fredericksburg, Mt. Zion Baptist church, June 28th; Petersburg, Oak Street A. M. E. Zion church, Friday, June 29th; Lynchburg, Jackson Street M. E. church, Tuesday, June 2d; Charlottesville, Wednesday, June 3d; Front Royal, C. M. E. church, Thursday, June 4th; and Culpeper, Antioch Baptist church, Friday, June 5th. On returning to Washington he plans a trip in the North and East during the summer season. Mr. Adams is winning new laurels on every hand and is being hailed as the second Dunbar of the race by white and colored critics. The President of the United States has given him due recognition in a personal letter of thanks for one of his poems and a copy of his book sent him. The city editor of the Evening Star at Washington, is one of his staunchest supporters, and very recently, Bishop L. J. Coppin presented him and highly commended his work before the Baltimore Annual Conference of the A. M. E. Church held during May in Baltimore city.

Mr. Adams also attended the Rosebud Nursery Convention at Wilmington, Del., in May, and scored a tremendous success with both his book and latest song; and Hon. Floyd Ross in presenting him at the several churches, acclaimed him as the second Dunbar of the race and among our greatest Negro composers.

Everywhere he is heard he receives an ovation and seems destined to shine in the literary world. No Negro is attracting more attention and causing greater surprises than Wellington Adams, even his closest friends not recognizing until recently, his great ability. In a number of colored newspapers only last week, appeared one of his poems entitled "The Promised Land" which is regarded as a highly meritorious piece of work.

Mr. Adams is the author of "Lyrics of an Humble Birth," poems in both dialect and language; composer of "In the City of Jasper Walls," an 8-page sacred song, that is meeting with a phenominal reception and success wherever heard; and is the Precentor of the First Baptist Church of Washington, D. C., directing a choir of 40

ters of New York and Europe.

MASTER OF VIOLIN.

For ten years he has been known throughout the United States as a real violinist, a master. He holds a professorship in Howard university, an institution controlled by the United States government in Washington.

He has played in the Boston symphony orchestra, he has played before two presidents, McKinley and Taft, he has made his career successful.

And yet, with it all, Joseph Douglass is a plain negro. His honors have not unduly elevated him and his ambition is to preserve the simple songs of his race as they should be preserved.

It is for that he is in the south. His presence in Atlanta was due to chance. He stopped here on his way to Alabama to have repaired a $1,200 violin, 190 years old, a genuine Steiner. When Mays Badgett, whose little shop on Peachtree he entered Thursday morning, asked him to play while the violin was being repaired he was willing enough.

AUDIENCE IS DRAWN.

So while Badgett carefully restrung the old fiddle in one corner of the shop, Joseph Douglass sat in another, softly playing the songs of his people. First one and then another of the tenants of the building stepped quietly into the room, until, as the last strains of "S'wanee Ribber" hung sweet for a moment in the dim little shop, Joseph Douglass looked up to find he was playing to an audience.

They would not let him stop and so he smiled and played them over and over again, "Old Kentucky Home" and "Hard Times Come Again No More," "Old Black Joe," one after the other, all the morning.

He told them that he might come back to Atlanta for a real concert later in the summer, in July perhaps, and there are many who heard him Thursday who will not fail to hear him should he play here again.

Atlanta Journal

Grandson of Fred Douglass Comes to South to Collect Melodies of His People

6/18/14

The grandson of Fred Douglass sat mid the dust and bric-a-brac of a little violin repair shop on Peachtree Thursday morning and played his violin to an audience held mute by the simple melody of "S'wanee Ribber."

He was Joseph Douglass, recognized as the most famous negro violinist in the world, who is touring the south with the object of collecting and classifying the folk songs of his race, "Swing Low, Sweet Chariot," the melodies of Stephen Collins Foster, the old slave songs and all the other wistful lyrics the south has known for generations and which are rapidly becoming famed for their sweetness and simplicity the world over.

Born in Brooklyn, New York, forty-one years ago, Joseph Douglass at the age of fourteen had begun to play the violin. In this he was encouraged by the old man, his grandfather, and by the time he was twenty was given the opportunity to study under the best mas-

Music, Poetry and Art - 1914

The Classics of the Future

By GEO. H. N. JONES.

GAZE with me into the future. Visualize on your mind's eye [illegible] overflow with music lovers of all nationalities, now pensive and sad, now lighthearted and gay; moved to tears one moment and thrilled to ecstatic rapture the next by the masterful playing of a wonderful symphony orchestra. And then, as the last strains die away, ten thousand pairs of hands applaud, ten thousand throats shout bravo in an effort to release the pent up emotions that have stirred each human heart to its uttermost depths. Picture each member of that magnificent symphony orchestra as a colored musician, each a master of his instrument and every number of their program the master-work of a colored composer. When you have done this you will have formed an accurate conception of what must eventually come to pass in the world of music and that, probably before the present century has run its course. It is the inevitable. Naught can hinder, naught can stay it.

Like an overwhelming tidal wave, colored composers and musicians are sweeping on irresistibly, carrying everything before them by sheer force of merit and crashing even through the stout bulwarks of race prejudice. Not all yet praise, but none can damn. Musical authorities of standing the world over and all real music lovers admit, even though grudgingly, that the colored man in America has made the only RADICALLY DISTINCTIVE contributions to music that this country can boast of, a practical admission that all that is vital and new in music in this country has come through the colored people. Furthermore a goodly number of white composers are evidencing their interest by attempting Negro themes. Imitation is the sincerest form of flattery and evidence of the recognition of merit.

The colored composers of Negro themes have the jump on the world. They imitate or simulate no school or no individual, but are the pioneers in a new school—a coming school that is already recognized among foreign musicians as the only native and distinctive American school of all times, a school with something new to say in a new way. And this is the real mission of all art. Endowed almost as an entire race with musical instinct that no amount of academic training can beget, their souls enriched by persecutions and tribulations, and flooded with suppressed ambitions, they have only to draw on the everflowing fount of their hearts for inspiration divine and transcribe into melodious sounds the sorrows that are their heritage and the joys that come even in the midst of their sorrows. Such works created under such conditions must partake of the human appeal and greatness. Of such hearts, comes music that lives for eternity. The Negro's soul is his first teacher and his last in spite of whatever he may acquire in the line of academic training. That is why the Negro's music is more than a more harmonious assemblage of sounds. It is a record of his very life, his hates, joys, sorrows, ambitions, hopes, fears and triumphs. It is the history of his race, masterfully expressed, couched in a language that all nations understand—the language of music.

And where on earth will you find a language or dialect so rich and mellow or that lends itself so readily to picturesque and forceful lyrical adaptation as the broad, melodious dialect of the Southern colored people. It's a natural singing language if there ever was one since the beginning of time. This is the Negro's heritage, his birthright, his inexhaustible treasure. Was ever a race endowed with a greater one? I think not.

Many colored composers have apparently foreseen what is coming and are working for the future—for posterity. In many a studio, carefully treasured and laid aside, are compositions that the public has never heard—compositions written in moments of inspiration that throb with heart beats, living things that are so sacred to their creators that they are loath to part with them for a moment. Every once in a while they are brought out, played for the creator's delectation alone and then after his heart has joyed to the full, carefully replaced. Some day, after the Grim Reaper has come to the composer, posterity shall find them and love them for aye, and hail them as his masterpieces.

Would that I could live a hundred years from now when that grand symphony orchestra shall play, when the tears shall flow or faces gleam with ecstatic joy when these colored composers, long since dead, shall be hailed as American masters and all the world shall acknowledge their supremacy. Would that they could live if but for one brief moment to taste of the joys of their triumphs as they listened to their treasured manuscripts being played—live to see how their genius had swept away racial hates and united all in the enthralling bonds of music. Would that this time were now.

Coleridge-Taylor,
Booker T. Washington's prefers
to "24 Negro Melodies"
The Tuskegee Student,
Dec. 1, 1906.

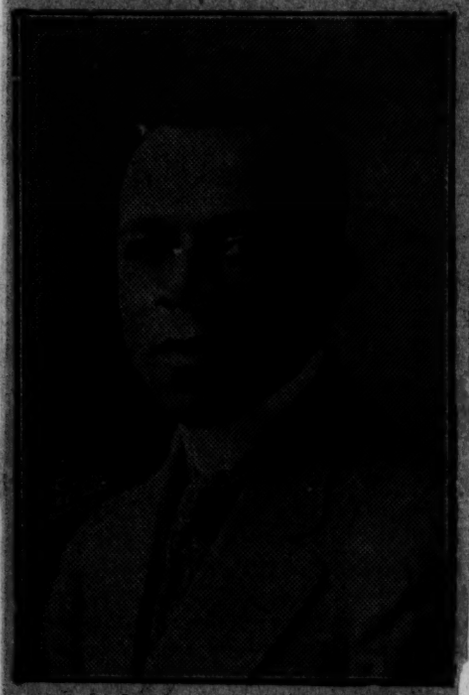
Music, Poetry and Art — 1914
(See also under Theatrical)

MUSIC SCHOOL OPENING.

By R. G. DOGGET, Secretary

The opening concert given by the Music School Settlement for Colored People, under the supervision of J. Rosamond Johnson, at the new home of the school, 4 and 6 West 131st street, on Thursday evening, October 8, was one of the most satisfactory ever heard in the city and evoked genuine enthusiasm and praise.

Long before the program began hundreds of anxious music lovers were turned away owing to the inability of the two concert rooms to hold the vast throng that had assembled. The program opened with Rachmannoff's "Prelude in C Sharp Minor" by J. Rosamond Johnson. Mr. Johnson's selection was a happy choice and the prelude proved a splendid vehicle for the display of his rare gifts, both musically and technically. His style of playing is so unaffected, so chaste in its simplicity, that a better performance of the Rachmannoff "Prelude" could scarcely be imagined. He was recalled many times, and finally responded with Mendelssohn's "Song for Piano, op :30." Later on the program Mr. Johnson sang with great breadth of style and much vocal fluency one of his own unperishable compositions, "Lit'l Gal." This song brought out his unusual enunciation and special talent for singing characteristic racial songs.



J. ROSAMOND JOHNSON

Miss Mattie Harris, a pupil of Mr. Johnson, sang "The Awakening" by J. Rosamond Johnson. Miss Harris was in fine voice and good humor and gave abundantly of those rare gifts which nature has so lavishly bestowed upon her, and if she continues to study will carry her very far in her chosen profession.

"Dawn" by Nevins, arranged for violin, 'cello and piano by J. Rosamond Johnson, "Moments Musical" by Schubert and "Since You Went Away" by J. Rosamond Johnson were played in finished style by Messrs. Jeter, Weir and Johnson. "Since You Went Away" revealed the beautiful legato style and purity of intonation of Messrs. Jeter and Weir's playing, while Schubert's "Moments Musical" gave them opportunity to display their great bravura powers. The audience refused to let them go until they had granted them several encores, among which were two "Negro Sorrow Songs" arranged by Messrs. Jeter and Weir for 'cello and violin.

Following this number Miss Florence Herbert rendered in her usual brilliant style Grieg's "Over the Mountain," and for an encore played a beautiful waltz by Chopin.

Dr. David Mannes, the father of the Music Settlement movement, was presented by Mr. Johnson, who characterized him as the "New Lincoln." At the end of Mr. Johnson's remarks the large and cultured audience paid homage to the great American violinist and the applause showered upon him after his two numbers proved how all had been rewarded for attending the concert. Dr. Mannes, assisted by his devoted wife Mrs. Clara Mannes, at the piano, played with surpassing beauty of tone and a most comprehensive insight, both as to musical values and to the many changing moods, Godard's "Adazio Pathatique." This brought into prominence Dr. Mannes' great virility of style, impeccable technical resources and an infinite variety of tone coloring, seldom if ever equaled in this city. It was truly a great performance, and Dr. Mannes' own cadenza was played with such mastery that it created a sensation. The dignity of his reading of Dambrosio's "Canzonetta" combined with an exuberance of temperament that fairly glows were indeed refreshing, and when one can add to this an unimpeachable technic the artistic total is one to be reckoned with. In both of these numbers Dr. Mannes was supported in most admirable fashion by Mrs. Clara Mannes.

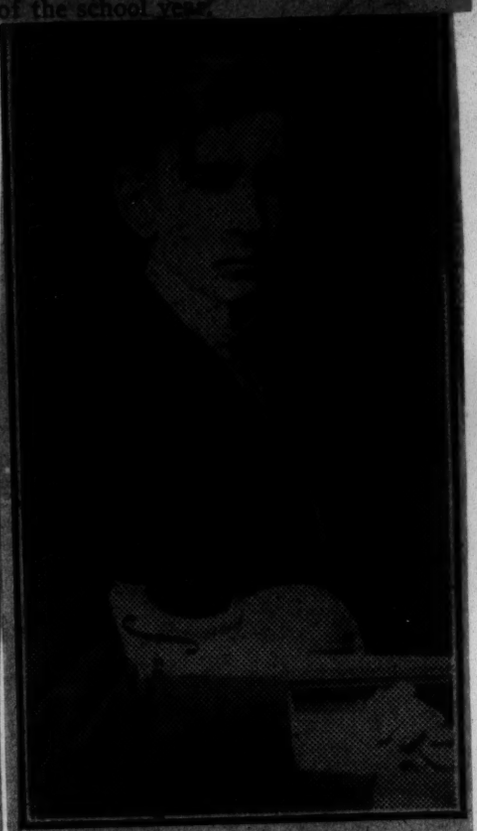
Another rare treat was the singing by Harry T. Burleigh of two Negro songs composed by himself. The audience was with Mr. Burleigh from the beginning, because the general personality of this rare genius is wont to impress itself favorably from the first. His resonant baritone gave satisfaction in each of his numbers, particularly, however, in "Don't Let Dis Harvest Pass," in which his wonderful lingual facility and exceptional breath control was marked.

While it is true that this program was one of the most satisfactory ever given in New York, and each one who contributed to it deservedly ranks in the artist class, the sensational hit of the program was scored by Miss Ethel L. Richardson, who played with rare technical finish Liszt's "Hungarian Rhapsodie No. 8," and gave as an encore De Bussy's "Taccato from Pour le Piano." Here is an artist with a technical equipment amounting to genius. Miss Richardson won her listeners by the charm of poetry, as well as brilliancy and finish of her playing. Her work was interesting throughout, pianistic and scintillating with startling dynamic effects, graceful shading, sudden contrasts, beautiful tone and sweeping runs.

For the closing numbers a beautiful solo was rendered by Master Valdo Freeman, who gave much promise of developing into an artist of great merit. "The Negro Choral Society," organized by Prof. H. Lawrence Freeman, who is at present its director, rendered three characteristic Negro sorrow songs—"Swing Low, Sweet Chariot," "Farewell, My Old Kentucky Home" and "Nobody Knows the Trouble I See." These songs are of Prof. Freeman's own arrangement and are of lasting value, showing Prof. Freeman a musician of rare and unusual gifts, and as rendered by his Choral Society gave much pleasure to a great program of unusual merit.

Space will allow only a bare mention of the brilliant addresses made by the Hon. Elbridge L. Adams, Hon. Chas. W. Anderson, Dr. David Mannes and James R. Europe, in which the purpose of the Music Settlement was explained, its many ideals and the fortunate securing of J. Rosamond Johnson as its general supervisor.

At the close of these remarks J. Rosamond Johnson, in a short talk, thanked his many well wishers for their kind and generous support and outlined the work of the school year.



DAVID MANNES
Violinist

CLARA MANNES
Pianist

Coon Songs

The songs of the South that give to all the Southland an element of human pathos and sentiment, are the plantation melodies and hymns, that have come down to us from those days of slavery. These songs have been recognized throughout the world as rich in melody and power. Yet there is danger of our losing this heritage of music which is regarded as worthy of preservation and as a typical American contribution to the world's treasuries of songs. The music of the Negroes has been exploited for the profit of theater managers and minstrel companies and the original beauty of these songs has been almost forgotten. The writer was acquainted with the music of the colored people of Southside, Virginia, thirty-five years ago and now recalls the fervor and marvelous expression with which the old people sang "On My Journey Home," "When I Can Read My Title Clear," "Bun a Listening" and many others. But a generation has arisen which does not know these songs. The young colored people of our day cannot sing them and do not appreciate them. It seems to me a pity that the young colored people patronize the minstrel shows which merely burlesque the sacred songs of the old days. What are known as "coon songs" are written by men who have no sympathy for the efforts of the colored men to make progress or with the effort to preserve the sacred traditions of the race. These "coon songs" are written for commercial purposes and have a serious prejudice effect upon the uplift of the colored people. If the young men would form classes for learning the old plantation songs from the old people who are passing off the stage, they would perform a work of lasting benefit to the colored race and to mankind in general. They should study to give the dialect and expression of the songs in their original character and simplicity. A spirit of genuine patriotism and noble race pride calls upon intelligent men to preserve these true songs of human interest and to repudiate those spurious songs which only burlesque the true.—J. O. Ashenhurst.

J. ROSAMOND JOHNSON.

Head of Music Settlement School.

The Music Settlement School has reason to congratulate itself on [illegible] J. Rosamond Johnson as its general supervisor.

Mr. Johnson is a thorough musician by instinct as well as by education, having spent many years at New England Conservatory as a prize pupil under the best instructors. Aside from this he is a teacher, conductor, a basso cantate, piano virtuoso, composer, producer and foremost writer of high class songs of to-day.

Thru music and with the ultimate aim the preservation of the "Negro Folk Songs." Long before this movement was started Mr. Johnson showed an early inclination to preserve the distinctive traits and individuality of the "Negro Sorrow Songs" and at the same time give them an art form fully imbued with their essential spirit.

Folk songs in their primitive state have no harmonies, whereas the music of the above named composers represent the very latest phases in the evolution of harmony. There can be no doubt that the melody of the folk songs has delighted and influenc-

ed some of the greatest composers, from Hayden down to S. Coleridge Taylor, but every master has written greater things.

For a number of years Mr. Johnson's many successes in the theatrical profession, have, in a way, overshadowed his work as a supervisor and instructor, and may cause many to inquire what are his qualifications for his present position It may be stated that this work is nothing new to Mr. Johnson, it simply means his returning to his first and most loved work, for for a number of years after finishing his work at New England Conservatory, he held the chair of music at the Florida Baptist Academy, Jacksonville, Fla., and at the same time was general supervisor of music for all the colored city schools.

Always being a young man, ambitious to keep up with the times, during his stay in Jacksonville he continued his studies under Prof. Davenport Stirrison, director of the Southern Conservatory of Music. Prof. Stirrison wrote of his pupil during this time as follows: "I have ample opportunity to form judgment as to J. Rosamond Johnson's abilities"

While it is one thing to be able to delight vas throngs by one's own singing and playing, it is quite a different proposition to train others to do likewise.

FENTON JOHNSON, A LITERARY FIND, LAUDED BY A COTERIE OF THE LITERATI.

(By Cleveland G. Allen.)

The Freeman

Special to The Freeman.

NEW YORK, Nov. 23, 1914.—Fenton Johnson, the young poet of Chicago, who has been hailed by Albert Chow, Josephine Turck Baker, Alice Hegan Rice, and other leading literary people of the nation, as one of the most remarkable literary finds of the century, gave a recital in this city last Thursday evening at the Harlem Congregational church of which the Rev. Dr. W. H. Holder is pastor.

It was the young writers' first appearance in this city and despite the inclement weather there was a large audience present.

The announcement of the first appearance of the new poet of the race who has been named the logical successor of Dunbar, created wide interest in the literary and social life of this city and the recital was one of the leading events of the late autumn.

Mr. Johnson was supported by Mrs. Ruby Mason and George H. Jones, well known singers of this city. Their repertoire ran the gamut of classical lore and they furnished fine support.

Mr. Johnson offered for his recital poems taken from his first literary success, "A Little Dreaming" which made its appearance in 1913. The interpretation of these poems by Mr. Johnson brought out the naturalness and genius of the poet and displayed a remarkable background for his life's work.

Among the poems recited were; "In De Beulah San," "Malindy," "What Mr. Robinson Sais," and "When I Die."

The recital is the first of a series of recitals to be given by Mr. Johnson in this and other cities and judging from the interest manifested on his initial bow he will meet with much success in the future.

The leading publications of the country, the American Review of Reviews, the Poetry Journal, the Editor and Correct English have spoken in fine terms of the literary merit of Mr. Johnson's work. Together with these publications the colored press has joined in praising the works of the young writer.

The comments from The Indianapolis Freeman, Chicago Defender and the Crisis, have been notworthy. Mr. Johnson is in this city attending the School of Journalism of Columbia University and representing the Eastern Press Association, one of the largest news associations of the country.

EULOGIZE DUNBAR IN SONG AND SPEECH.

Large Crowd Attends Seventh Annual Memorial Meeting Sunday—Prof. George Burman Foster is Speaker.

The seventh annual Paul Lawrence Dunbar memorial meeting was held Sunday evening, June 28, at the Institutional Church, 3832 Dearborn street, at six o'clock. The largest audience that ever attended any one of these meetings greeted Prof. George Burman Foster of the University of Chicago, who was the speaker. In introducing Prof. Foster the chairman, Mr. Julius N. Avendorph, said: "Prof. George Burman Foster, who will address you this afternoon on the life of Paul Lawrence Dunbar, is a man of an international reputation, and what most enjoy or appreciate about him is, he has the moral courage to speak his conviction whenever he might be."

Prof. Foster said:

"I am not a poet, nor do I read poetry, but when I began reading the complete works of the life of Paul Lawrence Dunbar I did not stop until I had finished the book, as I was perfectly charmed with the dialect which I consider superior to the dialect of 'Bobbie' Burns, the Scottish poet, or Whitcomb Riley, the Hoosier poet."

Several poems by Dunbar were read by the professor, and in each instance he dwelt at length in commenting as to the beauty of Dunbar's works and Dunbar as a philosopher. He said Paul Lawrence Dunbar was a pure Negro, therefore the white race could not claim any credit for his wonderful brain or accomplishments on account of having white blood in his veins. At the conclusion of Prof. Foster's address, Rev. Carey asked the indulgence of the chairman, as he thought the audience would feel, as he did, that it would be a disappointment if someone was not permitted to say a few words in response to the magnificent message brought by Prof. Foster. The Hon. George W. Elliott responded with a few well-chosen words that were appreciated by all. The musical program was of the highest order. Mrs. Marie Hyram sang as she never sang before, and both Messrs. Emanuel and Taylor played beautifully. Rev. [illegible] Ford, of Jacksonville, Fla., offered the invocation and Rev. W. A. Gardner, president of Morris Brown University, Atlanta, Ga., closed the meeting. Masters Charles Jennings, Andrew L. Smith, Jr., and Julius N. Avendorph, Jr., were the ushers. Mr. Avendorph cannot be given too much credit for his efforts to keep alive the memory of Paul Lawrence Dunbar, as Prof. Foster said, doing something worth while.

LOOKING FOR LOCAL COLOR

The Afro American

French Author and Lecturer To Study the Negro in Florida and New Orleans

Paul Reboux, the young French writer and lecturer, is coming to this country in search of a theme for a novel. He will lecture on literary subjects, particularly on the pastiche in several of our cities; but he comes to America primarily for the purpose of studying another foreign soul and interpreting it (in pursuance of his fixed policy) to his countrymen. The objective point of his trip is New Orleans, where he counts upon getting local color for a novel of Negro life, to be entitled "Romulus Coucou." "I want," he said, "to describe the sufferings of a poor creature, despised, on the one hand, by the whites, to whom he is inferior, and envied on the other hand by his fellow blacks, to whom he possesses certain points of superiority. This atrocious social dilemma, which I have reason to believe frequent, is familiar to Americans. But for us French it is a new sociological situation. My Negro will be in love with a French girl. I shall describe several types of the old French families that persist in Louisana and also a family of black launderers, the family of the unlucky Romulus. I hope to discover the elements of a documentation highly picturesque and alternately ludicrous and moving."

This indefatigable observer will also study the Negro in Florida, Cuba and Hayti, and he expects in the last named place, to find material that will lend itself to fiction of a somewhat different order from "Romulus Coucou."

While he is pursuing his laboratory studies Madame Reboux, his wife, will make sketches, some of which may be utilized as illustrations later on.

THE NEGRO IN NEW YORK

CONCERT OF NEGRO MUSIC GIVEN AT CARNEGIE HALL

REPRESENTATIVE CITIZENS WERE THERE

Famous Clef Club Orchestra and Jubilee Chorus Render Novel Musical Concert—The Colored Democrats Getting Ready for Inauguration.

Freeman 3-1-13

Allen's National News Bureau, 252 W. Fifty-Third Street.

NEW YORK, N. Y. (Special.)

Perhaps the most notable event held in commemoration of the fiftieth anniversary of the Negro's freedom, was the concert of Negro music given exclusively by Negro musicians at Carnegie Hall last Wednesday evening. The concert was under the auspices and for the benefit of the Musical School Settlement for Colored Children, and was one of the most unique events ever held under the auspices of the Negro in this country.

Carnegie Hall with its seating capacity of 5,000, was taxed to its utmost by a gathering that represented the most prominent element of both races in this city. Well known white men and women high up in the financial life of the nation rubbed elbows with their less fortunate citizens and manifested the keenest interest in the work of the colored musicians. The concert was headed by the Clef Club Symphony Orchestra, an aggregation of 125 musicians who played to the delight of the cultured audience, thrilling compositions by its own members, and other well-known Negro composers.

Splendid musical compositions that tested the gift of the composers like "Deep River," by Coleridge Taylor; "Silhouettes Dancing Shadows," by W. H. Tyers, and "Benefactor's" march, by James Europe, were played with delightful effect by the orchestra. The Clef Club was assisted by a mixed chorus of jubilee singers representing the choir of St. Mark's M. E. church, trained and led by Aldama E. Jackson, one of the most promising young musicians of the race. The chorus sang jubilee hymns, which proved an interesting feature. The program as presented was the Clef Club march, "On Bended Knees," by the orchestra.

The following jubilee hymns were sung by the chorus, "G'wine Up, Go Down, Moses," "Rise and Shine," "Run, Run, Mary Run," "Nobody Knows the Trouble I See, Lord," and "Swing Low, Sweet Chariot." The numbers contributed by the Clef Club were "Silhouettes Dancing Shadows," "Maori Samoan Dance," by W. H. Tyers; "Exhortation," by Will Marion Cooke; sung by Lilly Gibbs; "Rain Song," played and sung by the Clef Club"; Waltz "Lento" and "West Virginia Dance," by Tyers; "Deep River," by Coleridge Taylor, and "Swing Along," a dialect song by Cooke. During the brief intermission, Major R. R. Moton made an address. The Musical School Settlement for Colored Children began about two years ago, and is doing much for the musical development of both girls and boys of this city. The school is located at 257 West 134th street, in the heart of the Negro section, and is under the direction of I. David Martin, a well-known and proficient musician. Mr. Martin is assisted by some of the most prominent musicians of the race.

Music, Poetry and Art – 1914
(See also under Theatrical)

TEMPO CLUB GIVES CLASSIC DANSANT BEFORE BIG THRONG

Manhattan Casino Is Overcrowded by Tremendous Outpouring to See Sensational Dancers and Stage Stars

4-12-14
The New York News.

EUROPE'S MONSTER TRIUMPH

Mr. and Mrs. Vernon Castle Given Ovation at Casino When for the Benefit of the National Negro Orchestra They Superbly Interpret Beautiful Modern Dances — The Prominent People in the Boxes.

One of the mightiest, merriest throngs that ever jammed Manhattan Casino to overflowing journeyed to the especially and grandly decorated and illuminated pleasure palace on Wednesday night to the monster benefit given the National Negro Orchestra. Whether or not the honors of the evening were bestowed upon James Reese Europe and his orchestra with Ford Dabney as general manager and William H. Tyers and E. E. Thompson as assistant conductors, or upon the greatest dance artists of the day, Mr. and Mrs. Vernon Castle, it would be difficult to say. Both and all including every number on perhaps the finest musical and dance program ever given by and for colored people were given monstrous ovations by the thousands of colored and scores of prominent society white folk present, the latter of whom were conspicuous in the boxes. This was the program of the joyous festival of race music and modern dance revelry.

Great Program of Race Music.

a—The Tempo Club March, Tyers; b—La Mariposa, Tango Dance, Tyers; conducted by the composer; Smith and Burris, original songs and pianologue; La Creloe, Porto Rican Waltz, Thompson, conducted by the composer; Exhortation, A Darkey Sermon, Cook, sung by Wm. H. Elkins; Delicioso, Characteristic Tango Dance, Dixon; Miss Abie Mitchell, The Little Singer of Dainty Songs; A Fabian Romance, Idyl, Tyers, conducted by the composer; a—Una Sensuale Deatolo, Dabney; b—Castle's Lame Duck, Europe; c—Happy Rhone, the Beau Brummell in Song and Story; a—Tango Dreams; b—Violin Cello Duet, Mi Leonard Peter and Felix Weir; Joli John Larkins, The Rajah of Mirth The Tango, Joe Jordan, conducted b composer; Criswell and Bailey, Th Long and Short of It in Fun, Song an Story; a—Valse Margurite, Europe b—The Castle House Rag, Europ conducted by the composer; S. H. Du ley and Company; At the Ball, Hil featuring the drummer boys; Mr. an Mrs. Vernon Castle, interpreting th following modern dances: The Castl Half and Half, the Castle Tango, th Castle Maxixe, the Castle Walk, e pecially written for Mr. and Mrs. Ve non Castle by James Reese Europe and Ford Dabney, and The Tempo Club March, composed especially for the Tempo Club.

Among those in the boxes were:

Box 8—Mr. and Mrs. Hilton. Guests: Mrs. H. Dardan, Mrs. Ida V. Poole, Mrs. Kate Corbin.

Box 10—T. Angram. Guests: Mr. and Mrs. H. Williams, Mr. and Mrs. Chas. Williams, Mr. and Mrs. Kingslay, Miss Fannie Avery, T. Harper, Mrs. Lillian Thompson.

Box 12—Mr. and Mrs. W. H. Tyers, Dr. Griffin and others.

Box 14—James Reese Europe. Guests: W. H. Muncy of Baltimore, Mrs. Ada Angrum, Mr. and Mrs. H. Howell, Mr. and Mrs. Jas. Marshall, Mrs. Sadie Cartwright.

Box 18.—Miss Harriet Marshall. Guests: Mr. Richard Cooper, Mr. and Mrs. Frank Itson of Montreal, Mr Robert K. Mosley, Mrs. Mildred Givens, Mrs. May Hall.

Box 20—Mr. and Mrs. Sol. Johnson Guests: Mrs. Margaret Carter, Mrs Lucinda Boyce, Hugo Williams, Robt Young, Wm. M. Cook.

Box 27—Mr. and Mrs. D. P. Agard Guests: Misses L. Patterson, Agne Green, Mr. and Mrs. W. Marrow, Mrs Irene Jackson, T. Henry Karney, L Wright, Dr. F. Sterling.

Box 29—Mr. and Mrs. Jno. Pierce Mr. and Mrs. Hunter Gariett, Mis Emma Rutledge, Wm. Chase, Jno. Finger.

Box 30—Mr. and Mrs. Jno. Smith Guests: Mr. and Mrs. A. W. Winston Mr. and Mrs. H. Black, W. H. Austin W. Baker, C. Fanning.

Box 33—Mr. and Mrs. W. H. Willis Guests: Mr. and Mrs. W. A. Bell, Mr and Mrs. E. B. Harris, Mrs. Walker.

Box 43—Mrs. W. M. Lewis. Guests: Mrs. R. Morris, Mrs. M. West, Mrs. C. Hawkes.

Loge 11—Miss Pearle Woodson, secretary and society editor of the New York News. Guests: Mrs. M. A. Chambers, Misses Lorraine M. Chambers and Florida Lewis.

Other box holders were:

L. W. Mott, Mrs. Ida May Dudley, W. W. Hubbell, Arthur Rhone, Mr. Boyd, Miss Essie Ready, E. T. Chappelle, James Sampson, Mrs. J. Williams, Edward Ransom, Russell Braxton, Geo. W. Royall, Ford Dabney, Jos. W. Stern, Vernon Castle, Miss Natalie Curtis, Dr. D. I. Hoage, Dr. Alex. A. Kellogg, Mrs. Seaton Porter, Aida Overton Walker, Chandler Ford, Harmony Club, Dr. Du Bois, Mabel Brown, Mrs. Lena Gordon, Jas. A. Carey, Mrs. Warfield, Al. Johns.

PHILANTHROPISTS TO BACK ASSEMBLY OF BIG ORCHESTRA

The New York News
3-26-14

Colored Horn Players From British Honduras and Africa to Be Brought Here for Europe Organization

CASTLES WILL PACK CASINO

From Advance Sales Appearance of World-Famous Dancers for Benefit of National Orchestra to Be Notable Success — Will Make Transcontinental Tour with Stars.

On high authority it is stated that several wealthy philanthropists, imbued with the belief that the colored race has constructed and furnishes the only genuine and native American music, are going to back James Reese Europe in assembling an orchestra of colored musicians from all parts of the world to complete in every detail his National Negro Orchestra. Already, it is said, plans have been laid for securing four horn players from Honduras, Central America, and two other equally proficient wind-instrument musicians from West Africa.

The sensational announcement last week of Mr. and Mrs. Vernon Castle's appearance at the Tempo Club ball at Manhattan Casino, April 8, has spelled success for the affair and a most dazzling one at that. Already many of the boxes and loges have been sold and calls for reservations of seats have been frequent.

Immediately after the Tempo Club dance Mr. and Mrs. Castle are leaving on a dashing trans-continental tour which will take them as far west as San Francisco. They will display in their famous creations of modern dances and of course will be accompanied by the National Negro Orchestra.

Jas. Reese Europe and that splendid organization which has become nationally famous almost over night will travel in a special observation Pullman cars. They will be gone two weeks and it is by far the most comprehensive tour made my an orchestra composed exclusively of members of the race.

Mr. and Mrs. Castle danced last week with Walter Damroch and his special symphony orchestra at Carnegie Hall.

Messrs. Europe and Da ney received a letter from Mr. Castle yesterday in which he re-iterated his pleasure at being able to dance for colored people and also assuming them of his positive appearance at Manhattan Casino, April 8. Mrs. Castle will wear for the first time her new gown designed by the famous French designer Poiret.

The National Negro Orchestra which will give both concert and play for the dancing will have its full strength of nearly one hundred musicians.

Several other performers will also appear and the affair promises to be the grandest one of th eyear and to set a new standard of such things which will last for all time.

MILWAUKEE, WIS.
4-19-13

Special to THE FREEMAN.

The paintings of Mr. H. O. Tanner were on exhibition at the Milwaukee Art Gallery from March 6th to 16th. When asked to give his views on the possibilities of colored artists, Mr Tanner said in part that they were first to be made as there were so few and then they would be gladly accepted as every possible courtesy had been shown him while here, which fact seems to prove that art knows no color....On Monday eve the Phyllis Wheatley Woman's club, represented by Mrs. J. S. Woods and Miss Lucille Jackson offirmatives entered into a debate with the negative representatives of the Booker T. Washington Forum. Mr. Jno. Austin and Mr. Pope, of Womans Su[illegible]e judges rendered their [illegible]n as a tie, but the audience unanimously agreed that the club won, for whereas only one of the negatives produced a few good points they did not balance those of their opponents....The Calvary Jubilee singers sang in Racine, Wis., Sunday before several hundred at the Y. M. C. A. and the Methodist Episcopal church. A cordial reception was given them....Get the Freeman at Scott Bros. news depot, 328 State St., or phone Grand 3892.

A COLORED PROFESSOR OF ANCIENT PHOTOGRAPHY.

The Caribbean
12-13-13

Passing through the Hudson Terminal Building just on the upper side to the left of the concourse floor, you will notice a colored gentleman, Mr. E. J. Perry, encompassed about by a mob of transient patrons who are each waiting their turn to have their faces reproduced on a postal card by this famous silhouette artist. Mr. Perry not only draws a crowd of the white race daily, but is successful in drawing their coin also. The only implements used by this clever artist is a scissors and a black paper, especially adapted for the purpose. After having a correct glance at his subject he makes two dashes of the scissors on one side and as many as there are hills and ditches in the facial expression on the other, and the job is complete. He hands the black face to his customer, who slips him a silver coin, and with a grin of satisfaction, hurries to catch the fleeting train.

Mr. Perry says that this style of photography was the same used by our ancestors in Africa centuries ago.

We should congratulate this worthy scion of a great race, in cleverly reproducing to a not very well informed people, relics of a bygone civilization.

Anderson Defends The Attacked Colored Musicians

Editor Amsterdam News.

Sir:—Being a subscriber and an advertiser in your valuable paper, please have the kindness to permit me space to say a word in defense of our colored musicians. Being an instructor for the past ten years and an employer of musicians, I feel that I am in authority to state that the articles appearing in your paper for the past two or three weeks accusing all colored musicians of playing "Funeral Marches" and "Slow Drags" at the many different dances to be unjust and unfair to that great aggregation. It is true that the musicians at this present time are playing "Slow Drags," but in so doing they are up-to-date as that particular tempo which has been criticised by your representative is used for the new dance which I am now teaching all New York, known as the "Fox Trot." Evidently the critic knows absolutely nothing of the music which is being played for the dances of to-day. I wonder what

ands composers and directors as James Reese Europe, Ford T. Dabney, Will. H. Tyers, Will Dixon, E. E. Thompson, Tim. Brymm and numerous others said when they read your critic's article. When you take into consideration that our colored musicians are used almost exclusively in and around New York at such places as the Amsterdam Roof, New York Roof, Madison Square Garden, Thos. Healy's Grand Central Palace, Huntor's Island Inn, Sherry's, Vernon Castle's San Souci, Lafayette Theatre, my own School of Dancing and other places too numerous to mention, is an evidence that the boys are artists in their profession. Mr. Vernon Castle considered the world's greatest dancer, said at his carnival at Madison Square Garden, that his people were all right musically speaking, but when it came to playing dance music, no one in the world could surpass the colored boys, as they played "with a feeling," and my sentiments are the same. It is oftimes the case where the musicians are ordered by the floor manager or dancing master to play music for the "Two-Step," which is at present obsolete, but at no up-to-date school or ball will you find this dance tempo being played and should you find it so, it is not the fault of the misicians but of the person in charge, as musicians must play by orders given them by those in charge. If you will have your critic drop into the Lafayette Theatre and hear Leonard Cooper's Orchestra or visit either of my Tuesday or Saturday evening classes at the Lafayette Hall and listen to the orchestra le by James Redfield, I think he wi agree with me that he is in error wit regard to his criticism of the colore musicians. When one feels it neces sary to criticise musicians they shoul be familiar with the music and th dances of the day and when they d so, names and places should be men tioned, so that the public may not b misled into the belief that all mus cians are inexperienced. Remembe that when you hear the much talke of "Slow Drag" if you are not "Fo Trotting" you are not in order. I hav the honor to remain, Yours very truly

PROF. CHAS. H. ANDERSON.
Master of Dance, 564 Lenox Ave.

them believe that they could speak.

The Louisville Times, in an article published some time ago, gave Prof Cotter high praise, and we here reprint it that it may be known in just what esteem he is held:

"Gen. Bennett H. Young, commander-in-chief of the United Confederate Veterans, says this of Joseph S. Cotter, author of 'Negro Tales,' published by the Cosmopolitan Press, New York: 'I have known this man for some years, having first had a business knowledge of him. I know his literary productions and I know his spirit, and I consider him one of the most remarkable Negroes in America. He has literary attainments I have not observed in any other man of his race. He also has the proper spirit that recognizes the relation between the white and the black man. It is a great credit to Louisville to have a colored man with this man's genius and at the same time his affable manner.'"

In a new literary history of Kentucky, called "Kentucky in American Letters," by Jno. W. Townsend, Jas. S. Cotton is the only one of his race mentioned, and is put down as Kentucky's only negro writer with real creative ability.

Cotter's new book, 'Negro Tales,' is a collection of short stories of city negro life, dealing with both the young and old negro. In fact Cotter is the only author of his race who writes stories for children.

Miss Georgene Faulkner, "The Story Lady" of the Chicago Sunday Tribune and head of the Faulkner story-telling school says this of "Negro Tales:" "I have read your story of "Caleb"—very terse, graphic and sad. It certainly have a picture of negro life which one could never forget. I have also read 'The Jackal and the Lion' and 'How Mr. Rabbit Secured a Wife,' I enjoyed them very much and left quite the same spirit as in the 'Uncle Remus Tales.'"

The publishers of "Negro Tales" thus introduce it: "Joseph S. Cotter's 'Negro Tales' deserves a place of its own by the reason of its clear style, its candor and newness of the material. His stories of city negro life are remarkably bold and candid; he seems to use a scapel rather than a pen; to discover rather than describe. His utter candor about his own people and the unadmirable types he has chosen to portray, makes his tales a series or surprises, or perhaps a series of surprising revelations."

A few months back the Courier-Journal said this of Cotter as a story teller: "The stories of 'The Tar Baby' from 'Uncle Remus' by Joel Chandler Harris and 'Observation' from his own new book 'Negro Tales' are being told by Joseph S. Cotter, principal of the S. Coleridge Taylor school. Principal Cotter is visiting the various colored churches of the city and giving a kind of story-telling festival, and the educative power of this form of literature and the Negro's love for the tales told he evinced by the large adult audiences which gather to hear him. He also makes a specialty of story-telling for children."

Cotter has worked out a humorous version of Maeterlinck's "Blue Bird" and told it to children all over the city.

Formerly we have expected our wise men from the east, but now we are beginning to know that they come from the North, South and West and even old Kentucky as well.

The subject of my sketch is Prof. Joseph F. Cotter, principal of the South Ward school. Prof. Cotter is what we nowadays term a self-made man. Not being able to attend school until late in life, he entered the night schools of our city, where he studied for a while. He is truly a great man, having proven his worth to us and the world by his splendid literary achievements, especially along the line of poetry. There is yet another side of Prof. Cotter which is perhaps not as well known as the former, and that is his work in the schoolroom. There is a kind of nearness that a pupil feels toward him because of his ready approach and friendly disposition. Very few boys come in contact with him but that they get a higher incentive and noble inspirations. The writer himself is personally acquainted with two young men who have become gifted orators because Prof. Cotter made them believe that they could speak.

twenty years old, saved enough money to come to New York last spring, and after getting employment at his trade of sign painting, and failing to interest dealers in his water colors, hunted up George de Forest Brush, who regarded his work with so much favor that he agreed to instruct him. Of the paintings on view, many have been done in the West Virginia mountains, and show with some obvious difficulties a decidedly poetic feeling for landscape. Of the more recent work in New Hampshire, there is perhaps somewhat less charm and a better command of the medium. It is said that William Rothenstein, the English painter, and John W. Alexander have been enthusiastic in their appreciation.—The Presbyterian.

Alberta Whitman is the song writer of the team. At the Congressional Library may be seen a score of songs that have been copyrighted by her and filed in the music department, in accordance with the law. She has a new song, "Poor Unfortunate Child," that she is using with fine effect.

A YOUNG NEGRO PAINTER.

Richard Lonsdale Brown, a young Negro, a native of Indiana, and a graduate of the West Virginia Institute, has a group of paintings on view at the gallery of Ovington Brothers Company, No. 314 Fifth avenue, New York. The artist, who is barely

JOHNSON HEADS BIG SCHOOL

America's Foremost Colored Composer and Theatrical Star Takes Reins at Musical Settlement.

Rosamond Johnson, one of America's foremost composers of popular melodies, one of his race's finest classically trained musicians, and late star of Cole and Johnson, by Monday last assumed active management of the Musical Settlement School, located at 4 and 6 West 131st street. A strong corps of teachers has been secured, and with the opening of the school on Oct. 1, not only a new era in the history of the young and promising institution, but a brighter day for the musical future of the race, will dawn.

NEGRO MUSIC DEVELOPMENT.

(From the Independent, N. Y.)

Several successful concerts in the course of the season just ended in New York have given a new impetus to the development of Negro music, and the fact that this people can now show a Negro orchestra of high grade, a well-trained chorus, soloists who have made a study of the harmonization of Negro pieces, and above all several composers of talent ripened by thorough education, show no little progress. Harry T. Burleigh and Will Marion Cook are among the native composers who are doing excellent work in the direction of building upon the folk-music of the South, and by the development of Negro "spirituals," plantation songs, and the distinctive rhythm of Negro music, rescuing the music of their people from the debasement of the prevalent vaudeville and rag-time trash.

COLORED BOY'S EXHIBIT AT WANAMAKERS'S

Philadelphia, October 30.

B. Lockett, a student at the Pe vania Academy of Fine Arts, have on exhibition his paintin "Midsummer," "The Go Autumn," and "The Lanterns," the art exhibit at the store of J Wanamaker next Wednesday. was formerly a bootblack in Harr burg, Pa., and entered the acade a year ago.

SCHOOL OF MUSIC IN RECITAL

The Baltimore School of Music will give their second recital at the Lyric Theatre on Monday evening, April 20th. A program of rare excellence has been arranged and a large attendance is expected. The members of the school are all prominent musicians and are filling positions in the various church choirs. Mrs. Lottie Ringgold is director.

CASE OF URIAH RICHARDS, BASSO

(Boston Advertiser, March 11, 1914.)

Does Boston discriminate against Negroes, in art? Take the case of U. S. Richards, who has been giving a few recitals in this city, to earn enough to attain a musical career in Europe, where the color line is not so sharply drawn. Although praised as a genius by some of the foremost musical critics of this city, and described as having a really wonderful voice, Mr. Richards was unable to find any church choir or other permanent engagements in Boston, and more than once he was allowed to understand that his color was the only obstacle to a chance to earn a good income. There is a good deal of feeling over his case, and some prominent Bostonians are talking very plainly about this latest exhibition of snobbishness in Boston churches.

(This item secured Mr. Richards an engagement at Tremont Temple at once.)

Clarence Tisdale and Friends Here.

Mr. Clarence Tisdale, one of the most famous tenor singers of the race is in the city this week from New York. He has a week's vacation and came to Chicago to visit his mother, who lives at 37th and Wabash avenue. He is a graduate of Central high school, Louisville, Ky. He has always possessed a wonderful tenor voice and has used it with much credit from a financial viewpoint. For several years he was abroad and appeared on the bill of the largest houses in Australia and London. He is now in New York with a quintette that furnishes music and entertainment for the royal society people of the Empire state. He will be here a week and his many friends are making his stay pleasant and happy.

Boston Advertiser

NOV 3 0 1914

"NEGRO MELODIES."

Some protests have been made, by organizations outside of this State, on the decision to dispense with the use of a volume of songs, in the Boston public schools. Those, who protest, declare that the discontinuance of a song book, which contained certain so-called "Negro Melodies," is an injustice to the people of the Southland, and an undeserved treatment of American "folk-song." Mere assertion is not necessarily sound logical argument. That Stephen Foster's songs have been widely sung, by succeeding generations, ever since they were first written, is of course a well-known fact. But that they are "folk-song," or that they are really "Negro melodies," is not true. They were sung, at first, by the wandering bands of American troubadours, known at that time as "Negro minstrels"—white men, who blackened their faces for grotesque effect, and who t[illegible] sort of vaudeville.

Fostering the Irish Melody

(Special Dispatch.)

DUBLIN, August 8.

IRISH folk-melodies have been poorly recorded in the past, at least since the days of Edward Bunting. And what country in Western Europe is so rich in folk-songs? Political conditions have, no doubt, been largely against any deep national interest in anything so intangible as a fiddle tune.

In out of the way places where songs are to be heard the educated musician seldom penetrates; he is more likely to settle in Dublin or Belfast or some other large town to earn a living than to give much time toward "collecting" unpublished melodies.

The chief work of preserving and publishing the traditional tunes of the country lies, at the present day, with the Feis Ceoil Association of Dublin. Since 1897 this association, which holds its annual festival, or Feis, in Dublin, has offered a prize for "the discovery, and vocal or instrumental performance, of Irish melodies hitherto unpublished." From the country came fiddlers and pipers playing unfamiliar tunes upon their instruments; others sang or whistled airs that had apparently never been noted before; others brought in MSS. of unpublished airs. In 1899 the association offered two further prizes, and in a few years a rich harvest was theirs.

[illegible] is connected with the [illegible] School, situated at 139 West 138th [illegible] where she will instruct in [illegible]

Music, Poetry and Art – 1914
(See also Theatrical)

YOUNG SONGSTER OF RARE TALENT

Fenton Johnson's Work as Poet and Journalist.

PRAISED BY ABLE CRITICS.

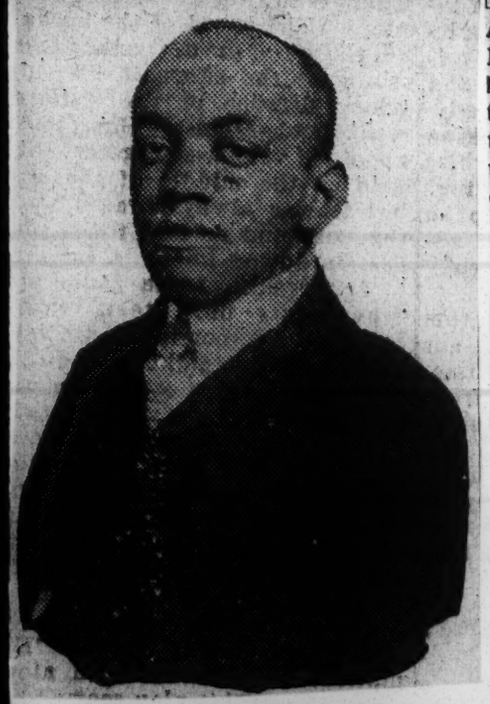
The Richmond 12/5/14

Career of Ambitious Student Whom Men of Letters Hail as Second Paul Dunbar—"A Little Dreaming" His Masterpiece, Gave Him Prominence With the Reading Public.

By CLEVELAND G. ALLEN.

New York.—The young men of our race who have entered the field of literature have been men of special adaptation and have given evidence of brilliant futures in the literary field. This aesthetical field, however, attracts to it only young men of the finer taste, and most of those who have entered it have manifested natural tendencies at an early age.

Among the young men of the race who have taken a pronounced place in the literature of the day and who possess to a marked degree a fine literary background is Fenton Johnson, who has been hailed and proclaimed by the finest literary people of this nation as



FENTON JOHNSON.

a "new poet" with a new message and as the most logical successor of the lamented Dunbar.

Mr. Johnson is a gifted writer and is destined to occupy an exalted place in the literary achievements of the race. He was born in Chicago, May 7, 1888. He graduated from the University of Chicago in 1910 and immediately became instructor in English at the State university in Louisville, Ky., where he remained for awhile teaching. He wrote special articles for the leading magazines and daily newspapers.

While a student at the University of Chicago he wrote the first legitimate play reflecting Negro life and inspiration, the title of which was "The Flower of Haiti." This play was presented at the Peking theater in Chicago in 1909.

This gave the young playwright a good introduction to the literary world and paved the way for the future laurels which he is destined to win. This play was received favorably by the Chicago Herald, the Crisis and the Mississippi Mail. From 1902 to 1912 Mr. Johnson wrote a collection of verses which were put in book form in 1913. They appeared in a book under the title of "A Little Dreaming," and it was this book that gave the young poet his place in the literature of America and brought him to the fore.

"A Little Dreaming" has attracted the attention of the ablest literary critics among white people and has been pronounced by them as a production of unusual literary merit. Well known and long established literary products like the London Literary World, American Review of Reviews, Correct English and the Writers' Magazine have been profuse in their interpretation of the value and merit of "A Little Dreaming." The following extracts from some of the publications quoted follow:

From American Review of Reviews: "'A Little Dreaming' gives promise of a true, poetic gift, a natural, spontaneous lyricism with the same distinguishing racial qualities that characterize the works of Paul Laurence Dunbar."

The Chicago Daily News: "Praiseworthy in the ways of imagination mysticism and romance."

The Indianapolis Freeman, Illinois Chronicle, Chicago Defender and the Crisis have also been unstinted in their praise of this poet's work. These expressions from such reliable sources speak volumes for Mr. Johnson and give him a rating that makes his place in the literary field secure.

The success that has come to him is borne modestly. He is still reaching out to higher endeavor. He has been in New York for the past two years attending the school of journalism at Columbia university. He has contributed largely to the papers published by our people and for some time has been connected with the Eastern Press association as a special writer. He is one of the most versatile young writers of the race and has won his place in the literary achievements of the race after passing through some hard times. Mr. Johnson recently gave a recital at the Harlem Congregational church in New York.

LESTER A. WALTON DRAMATIC CRITIC AND AUTHORITY

The Chicago 11/28/14

Rapid Success by Bright, Energetic, Young Man Who Delights in Overcoming Obstacles From Bellboy to Theater Manager.

BEGAN AS REPORTER.

Inspiration for the Boys of the Race in Subject of this Sketch, Who, Despite His Splendid Achievement, Is Still a Young Man.

By N. H. Jefferson.

From St. Louis to New York, in theatrical parlance, is "an awfully big jump" for a theatrical company to make, but from a position as bellboy in one of the leading hotels in New York to that of editor of a well established newspaper and manager of a popular theater is a bigger jump when you consider the obstacles and hindrances to be overcome in an effort to make the jump successful. That is what Lester A. Walton, manager and dramatic editor of the New York Age also manager of the popular Lafayette Theater, accomplished in the course of nine years. Mr. Walton has crowded into a brief career what it has taken many men a lifetime to accomplish.

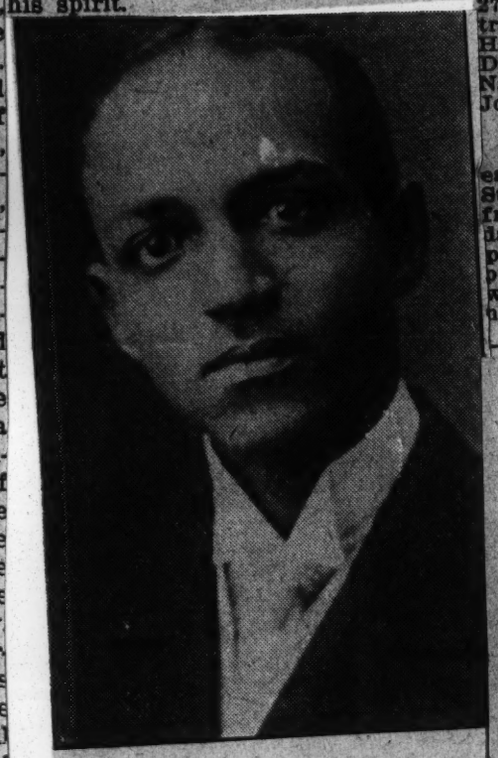
He was born in St. Louis about thirty-four years ago. He attended the public schools in that city until he was prepared to enter the Summer high school, from which he graduated with high honors. Not being contented with the learning he had already acquired, he continuel to increase it and to thoroughly equip himself with more knowledge, that he might better prepare himself for the greater battles of life by taking a course at one of the leading business colleges of the Mound City, from which institution he graduated again with honor and credit. Having the diplomas of two well established schools carefully laid away in his home, he went forth into the world in search of a vocation to test his ability, with the hope that his intellectual efforts might be rewarded with success. After vainly applying for several positions of trust and responsibility that were denied him more on account of his color than the lack of ability, Mr. Walton, undaunted by discouragement, pursued the course of his own convictions, believing that while there is life there is hope. His efforts were as heroic at the end as at the beginning, while under disappointment his courage never wavered. His heart was filled with a determination to live or die, sink or swim, survive or perish. Like a boy who has dreamed a dream but cannot prevail upon men to accept it in all of its glorious symmetry, he came to despair of the consequences to a world containing so much obstruction and so many fools. After drifting about upon the sea of [illegible], but still hopeful, he eventually floated into journalism. Having been thoroughly tried in this field of literature as to his fitness for such duties Mr. Walton was appointed to the position of reporter upon a daily evening paper, which office he filled with credit. And be it said right here that Lester A. Walton has the honor and distinction of being the first and only Afro-American ever engaged as reporter upon a daily paper in the city of St. Louis. Many of the articles that were read and enjoyed by the readers of the St. Louis Evening Star came from the pen of that little Afro-American journalist who had not quite attained the age of manhood.

After serving his employer faithfully upon the staff as reporter he severed his connection with the paper to come to New York with Mr. Ernest Hogan, who was then starring in his own company. Mr. Walton, though having but a small idea of theatricals, saw the possibilities of a larger field in which to labor and apply his knowledge. He believed that with the aid and assistance of Mr. Hogan, whose reputation as a performer was second to none, the door of opportunity might open unto him. He refused for once to harken to the pleadings of his beloved parents, who implored him not to leave the land of his birth to go forth into the world upon his own resources so young and inexperienced. He closed his ears to the appeals of lifelong friends who begged him to cancel the thought of leaving them. But all efforts were in vain. There was nothing to thwart his intention of going to New York. His many dreams of the great metropolis with its bright lights and gay white way must come true. His visions of the greatest city in America must be realized. So, like Caesar, he came, he saw, he conquered. But he paid dearly for it by experience and hardship because the lesson that he learned brought out the very best that was in him. It showed his true character when put to the test. While Mr. Walton was no performer, oftentimes he would take a minor part in the play or get into the chorus to thoroughly acquaint himself with the work and to broaden his experience. The second year that he was with the Hogan aggregation he was the personal representative of the great comedian. When an incurable malady seized the unbleached American and his case was pronounced hopeless, the company closed for gool and Lester Walton was left almost a stranger in New York city, but not hopelessly discouraged.

It was a time that tried his soul. After vainly searching for a position but finding no doors opening to his knock, he did not give up in despair, but manfully applied for a position as bell boy in one of the leading hotels. He filled the position with much credit to his employer. But his ambition was so prevalent that he contemned the grovelling condition of a bellboy or the like to which his fortune had condemned him. He would have willingly risked his life, though not his character, to exalt his station. His youthful appearance may have excluded him from any hopes of immediate preferment, but he hoped to preface the way for futurity. Just about that time Mr. Fred Moore of Brooklyn bought the New York Age and Mr. Walton cast his lot with him with great success. And his success didn't stop there. It was felt that a young man with so great a talent and such progressiveness deserved all the chances given him in the world, so he was prevailed upon to interest himself into another project, which he did with equal success. When the Lafayette theatre was built on Seventh avenue, one of the finest thoroughfares in upper New York city, the promoters of that playhouse never considered the Afro-American population sufficiently large enough to support it and therefore colonized them and limited their seating capacity. When the classes to which they had catered for their support had failed to respond, and the expenses were consuming the receipts the house changed management.

After having undergone this procedure several times with the same disastrous result, the house seemed doomed to complete failure until Mr. Walton, with his theatrical experience gained while with the Hogan com

pany, was asked to take the management at a rental of $25,000 per year. It would seem extremely discouraging in the face of so many failures to assume such a great responsibility, but failure was not in his category of business pursuits. Defeat only spurred him on to grander and nobler efforts. Throughout his whole life his paramount motive was to get things done, but not to make himself a great fame by doing things. His partner, Mr. Morganthau, a Hebrew by birth and well equipped with an abundance of theatrical knowledge and experience, wisely and justly left the entire management to the care of Mr. Walton, a rare occurrence where such odd business relation exists for a young Afro-American man, to hold the predominant power for his policy to be moulded by a fresh and eager mind and executed by the vigor of a spirit not yet tamed to an immoderate reverence for obstacles. The Lafayette is not a race theatre, but the greater percentage of attendance consists chiefly of Afro-American colored people. The decorum is on par with that of the very best theatres in the city, and the white patrons, realizing the fact, are increasing their patronage nightly. Mr. Walton has employed Afro-American help to fill all of the positions about the theatre, from the box office to the porter. His weekly pay roll reaches well into three figures of large denominations. The performances consist of six vaudeville acts of high class and merit. Usually there are equal numbers of white and black acts. The motion pictures are the best and very instructive. On Tuesday and Saturday nights the country store draws enormously large crowds. Wednesday nights for amateur tryouts and Friday nights something new is for amateur society dances. Three prizes for this contest amounting to $10 are given to the three best dancers. Mr. Walton is always on the alert to introduce some new and novel feature to surprise and interest his patrons. That is why the Lafayette theatre has been so successful under his management. Such great responsibilities for a young man with greater prospects of a failure than of success should be somewhat discouraging, but it has only served to increase his courage for larger undertakings. He is a man of good character and a good character cannot be made in a day. Good character is made up of all good things. All the ennobling things accomplished go into this grand thing called character. For the benefit of those whose inclinations might lean toward rescuing him from the path of single blessedness I will say that Mr. Walton has been made happy by his marriage to the daughter of Mr. Fred Moore, and two lovely children bless their union. He is affable and affectionatte in disposition, very ambitious, his ambition bubbling over with hope, naively exulting in the consciousness of his powers, winning friends wherever he goes and keeping them without an effort or calculation, merely by the charm and sincerity of his spirit.



Lester A. Walton, Foremost Drama Critic of the Race.

(By Cary B. Lewis.)

Freeman Bureau, 3000 South State St. Phone, Douglass 8058, Automatic 75-233.

CHICAGO, Ill., June 17.—The fourth annual commencement exercises of the Jackson Music School were held this evening at Odd Fellows Hall, 3338 State street. A splendidly arranged program was rendered by students of the school. Mothers and fathers sat with eyes filled with tears of joy as they sat and heard their children perform with skill upon the piano, clarinet, violin, mandolin and trombone. Every number was rendered with great care and culture which bespeaks well for the instructors, Mr. and Mrs. W. L. Jackson. The program included selections from such noted authors as Orth, Ducelle, Wilkes, W. L. Jackson, Webb, Faucheux, Verdi, Lange, Whelpey, Mendelssohn, Ball, Schubert, Olcott, Piantadosi, Reiding, Behr, Bohn, Harris, Englemann, Chambers, Goldman and Dancia.

The Program.

The program included the following pupils and selections: 1. Piano solo, Rosa Barker and teacher; 2. Violin solo, Robert Waugh; 3. Piano, Virginia Murray; 4. Violin, Robert Waugh, Lareux White, Frank Lark, Raymond Mack, Virina Mack, Ogden Netherland, Delma Johnson and John Larabee; 5. Piano, Sojourney Cooper; 6. Violin, Delma Johnson; 7. Violincello, Ralph Bynon; 8. Piano, Jules Narcisse; 9. Piano, Randolph Benson; 10. Violin, Arthur Banks; 11. Vocal, A. C. Cammon; 12. Violin, Ceola Walker, O. Reader, A. Banks, De Bomar and W. Wesley, Albert Parks; 13. Clarinet, Elmer Myers; 14. Vocal ust, Theresa Hazelton and A. Lyons; 15. Mandolin, Gertrude Houston; 16. Violin, Horace Jordan; 17. Piano, Hugh Hosking; 18. Violin, Theodore Brown; 19. Piano Duet, Bertha Sewell and teacher; 20. Violin, Elliott Washington; 21. Cornet, Joseph Ray; 22. Violin, George Jackson; 23. Address, Cary B. Lewis; 24. Violin, George Jackson, Theodore Brown, Horace Jordan and Elliott Washington; 25. Trombone, William Johnson; 26. Piano Duet, Ceola Walker and teacher; 27. The Jackson Music School Orchestra, Theodore Brown, George Jackson, Horace Jordan, Elliott Washington, Delmar Johnson, Elmer Myer, Jules Narcisse, Joseph Raymond, William Johnson and Ralph Byjon.

School's Rapid Growth.

The W. L. Jackson Music School was established September 1, 1909, at 3235 State street, with four pupils. The free recitals began the first Wednesday evening in October, 1910. The program consisted of four primary pupils. During the year of 1909 there were 103 pupils enrolled. Out of this number there were twenty that remained the whole year. The first closing exercises of the school was held at Odd Fellows Hall, June 15, 1911. In the year of 1910-11 there were 75 pupils enrolled, of which nine remained the whole year. On Feb. 1, 1912, the school went into its new and more convenient quarters at 3151 State street with forty pupils. The second closing exercises were held at Odd Fellows Hall, June 19, 1912, with a program of sixteen numbers and a class ensemble of fifteen. During the year of 1911 and 1912 there were 110 pupils enrolled of which remained twenty-one the whole year. On Jan. 1, 1913, the school went into its still more convenient quarters at 3109 State street, where it is today. It was remodeled into a first class music school and recital hall combined with fifty pupils. During the year 1912-13 there were 130 pupils of which twenty-five remained. The third closing exercises were held at Odd Fellows Hall June 18, 1913, with a program of 21 numbers and an ensemble of 20 pupils. The first annual mid-winter review of the pupils was held January 14, 1914, at Odd Fellows Hall. Their own recital hall was opened April 8, 1914. The audience and pupils were addressed by Dr. Driver and Dr. Harlan.

To prepare a pupil for a recital each pupil must have two extra hours each week for which there are no charges and the services of two teachers. This preparation which is very necessary to display the progress of each pupil is many times objected to and although very valuable, it is freely given without charge. Mr. W. L. Jackson has studied from seven teachers, namely, D. Carli, W. S. Hancock, St. Louis, Mo; John Brunkhurst and Olheiser, Fine Art Building, Joseph Ullm, Kimbal Hall, Chicago; Chas Letzler, Louisville; Lugi Von Kuntz, Pittsburg, Pa. From the courses of these teachers he has established for his race the largest, best and cheapest practical music school in Chicago, where all brass and stringed instruments, mandolin, guitar and piano are taught. It is the best because its course of study is carefully selected from seven of the best teachers in the country.

It is the cheapest because there is no school existing with prices as low. It is practical because they teach only the playing of instruments. Mr. Jackson has traveled all over the States as an orchestra leader with the largest colored companies in the world, and carefully studied the condition of

PROF. W. L. JACKSON
Principal and Instructor of the School.

MRS. W. L. JACKSON
Piano Teacher and Accompanist.

colored musical organizations. He is assisted by his wife, who is an expert teacher and accompanist. They are doing a wonderful work musically in the "Windy City" and it is being appreciated to the highest and this is evidenced by the many compliments of the press, pulpit and public. The program on Wednesday night was a brilliant success and it was a pleasure for all to participate.

Music, Poetry and Art - 1914
(See also under Theatrical)

WASHINGTON CONSERVATORY OF MUSIC

~~The Colored Man, Baltimore Md.~~

Work of a Great and Growing Institution---Only School of Music Founded, Conducted and Maintained by Colored People in America at 936 S Street, N. W., Washington

12-13-'13.

The fourth annual commencement marks an important epoch. Ten years has this art school struggled with lofty ideals to contribute something to the cultural education of the race and to the proper recognition of the possibilities of the greatest talent, music, as found in its beautiful folk songs. Thirty-six certificates have been awarded and two diplomas, representing the entire conservatory course. The requirements of which are in each two studies with harmony, history, ear training, analysis and methods. The course in methods and practice teaching has been lengthened. Practice teachers are sent to homes of children. This is considered very important as the progress of this profession is much retarded by poor teachers who are ruining the possibilities of the child and causing the parent to waste money.

For the past three years the working force has been inadequate and one of the most important departments has been closed as the expenses would have been from one thousand to fifteen hundred more than the income. Therefore an endowment is necessary before supplying these important needs, as no school can be developed on its tuitions alone. Below is the financial statement of the year.

Receipts.		Expenditures.	
Tuitions	$1,300.00	Salaries	$2,005.00
Loans	450.00	Printing	300.00
Donations	398.00	Current Expenses	145.75
Concert Receipts	889.40	Fuel Expense	80.00
Soliciting Agent (South).	68.65	Soliciting Agent (North and West)	36.80
Rents	20.00	Janitor	40.00
	$3,126.05	Telephone	40.00
		Light	23.00
		Current Expenses	668.56
		Soliciting Agent (South).	95.10
			$3,434.21
			3,126.05
		Deficit	$308.16
		Loans	450.00

Note on Concerts.

	Receipts.	Expenses.
Choral Concert	$ 99.55	$ 37.25
Mikado Concert	447.50	511.43
Mikado Matinee, net	144.30	
Carnival	198.05	108.25

We are campaigning for a living endowment of $2,000 to found two permanent salaries for office work, a string department and assist in opening a home for boarding girls in September.

The President, Mrs. Harriet Gibbs-Marshall, discontinued teaching one year ago and without salary has contributed all her time to placing the school on a good business basis. Scholarships have been secured in Washington, D. C.; New York City, N. Y.; Brooklyn, N. Y.; Oberlin, Ohio; Cleveland, Ohio; New London, Conn.; Detroit, Mich.; Chicago, Ill.; Norfolk, Va.; Chattanooga, Tenn.; Knoxville, Tenn., and more than half of these pledges are already paid. It is hoped that Washington will lead other cities in this worthy effort. All who believe in a school of music which ultimately aims at the development of the development of distinctively racial music of the highest type as the American colored man's contribution to the world's music, please fill out this pledge card and forward to the Conservatory without delay. The Washington Contributors to date are:

Mrs. John Hay	Mrs. Jennie Brown
Dr. P. B. Brooks	Miss Louise Howard
Dr. Sumner Wormley	Mr. A. H. Underdown
Dr. M. O. Dumas	Miss Ruth Grimshaw
Dr. and Mrs. R. G. Sewell	Miss Jessie Fauset
Mrs. J. R. Hawkins	Mrs. Henry L. Johnson
Dr. Chas. Tignor	Dr. Chas. H. Marshall
Hon. H. B. MacFarland	Dr. E. D. Williston
Mr. Percy Foster	Dr. Robt. B. Wilson
Dr. J. Hayden Johnson	Dr. H. W. Freeman
Mr. and Mrs. R. W. Horner	Lawyer W. H. Richards
Lawyer Fountain Peyton	Lawyer James Bundy
Mr. Thomas Clark	Miss Blennie Bruce
Prof. and Mrs. G. C. Wilkinson	Miss M. Dickerson
Miss M. P. Shadd	Miss Marie James
Prof. John Cromwell, Sr.	Mr. J. Henry Lewis
Miss K. U. Alexander	Mr. Maurice Thomas
Prof. Geo. Jenifer	Lawyer Jas. A. Cobb
Prof. U. S. Bassett	Rev. W. Wallace McCary
Dr. Lucy E. Moten	Mrs. Lavinia Haywood Johnson
Miss M. M. Orme	Mr. and Mrs. Henry Baker
Mrs. Pryor	Mrs. Coralie Franklin Cook
Mrs. J. E. Bryant	Miss Susan B. Cook
Mrs. W. L. Tignor	Mr. Daniel Murray
Miss Mabel Ruby	Miss M. P. Burrell
Miss Laura Parker	Mrs. W. Bruce Evans
Mrs. E. L. Williams	Mrs. R. L. Pendleton
Mrs. J. Wright	Miss Ada Hand
Mr. Douglas Brown	Miss Marie Bowie

$..... No.....

.....1913.

For the purpose of founding a living endowment to supply immediate needs of the Washington Conservatory of Music, I promise to pay Mr Benj. Washington, Treasurer, 936 S street, N. W. Washington, D. C.

..... Dollars

Payable as follows.....

Signed.....

JAMES REESE EUROPE WAS BORN in Mobile, Ala. thirty-three years ago. He began his musical career as an infant prodigy. When three years old he made his debut as a student of the violin. Twelve years ago he came to New York with the intention of launching himself as a violinist, but finding the opportunity small he pursued piano playing temporarily. During this period he studied theory, instrumentation and conducting under Hans Haecki. Later he studied under Harry Burleigh and Melville Charlton. He has served as musical conductor for Williams and Walker, Cole and Johnson, S. D. Dudley, and Aida Overton Walker in her vaudeville enterprises, and wrote and arranged music for them.

The New York News. 4-9-'14.

IN 1911 HE ORGANIZED THE Clef Club. The Clef Club under Europe, became the most famous musical organization the race has had for years. In this work he was ably assisted by Ford Dabney, Wm. H. Tyers and E. E. Thompson.

IT WAS ON JAN. 4, 1914, that Europe tendered his res-

Nashville, Tennessean.

NOV 11 1914

BIG CROWD HEARS NEGRO MELODIES

Fisk Jubilee Concert Pleases. May Be Repeated for Suffrage Visitors.

Real music—the melody of southern negro folk songs—rang again at the auditorium Tuesday night at the annual jubilee concert of the Fisk singers. Nashville has come to look upon this annual concert as one of the genuine musical treats of the year, and a large crowd is always on hand to hear the mighty volume of melody from the chorus and the strong and clear notes of the solo singers who participate in the annual program.

The program Tuesday night was similar to that of last year, and was fully as enjoyable in every respect. The negro folk songs, with their peculiar rythm and melody; the more difficult numbers by the Glee club, and the numbers by the Fisk quartet, were received with unbounded enthusiasm by the big audience, and the music lovers did not seem ever to get enough, although repeated encores were responded to by the generous and accommodating singers.

Among the ever-popular favorites of Tuesday night's concert were "Steal Away With Jesus," "What Kind o' Shoes," "Brethren Rise," and others. The famous "Swing Low, Sweet Chariot," with its sweet cadence, interpreted as only the Fisk singers can interpret it, was as usual the biggest hit of the evening. Another one was "Couldn't Hear Nobody Pray."

The Fisk quartet sang an original arrangement of popular numbers, "The Rosary" and several other selections, in response to the repeated and continuous demands for more of their melody. Their "Mighty Lak a Rose" was splendid, and the cradle song which followed, with its crooning accompaniment to the solo part by J. W. Work, was especially enjoyable. N. W. Ryer, the famous basso, sang "Invictus" and an encore.

The program was concluded with the Fisk song written by J. W. Work, which was another real musical treat, Prof. Work's ability as a composer being well shown in the number. The duet, "Dews of a Summer Night," by J. W. Work and Mrs. J. W. Work, made a big hit, and was followed by a solo number by Mrs. Work, which perhaps exemplified the characteristics of the typical negro melody more than any other song.

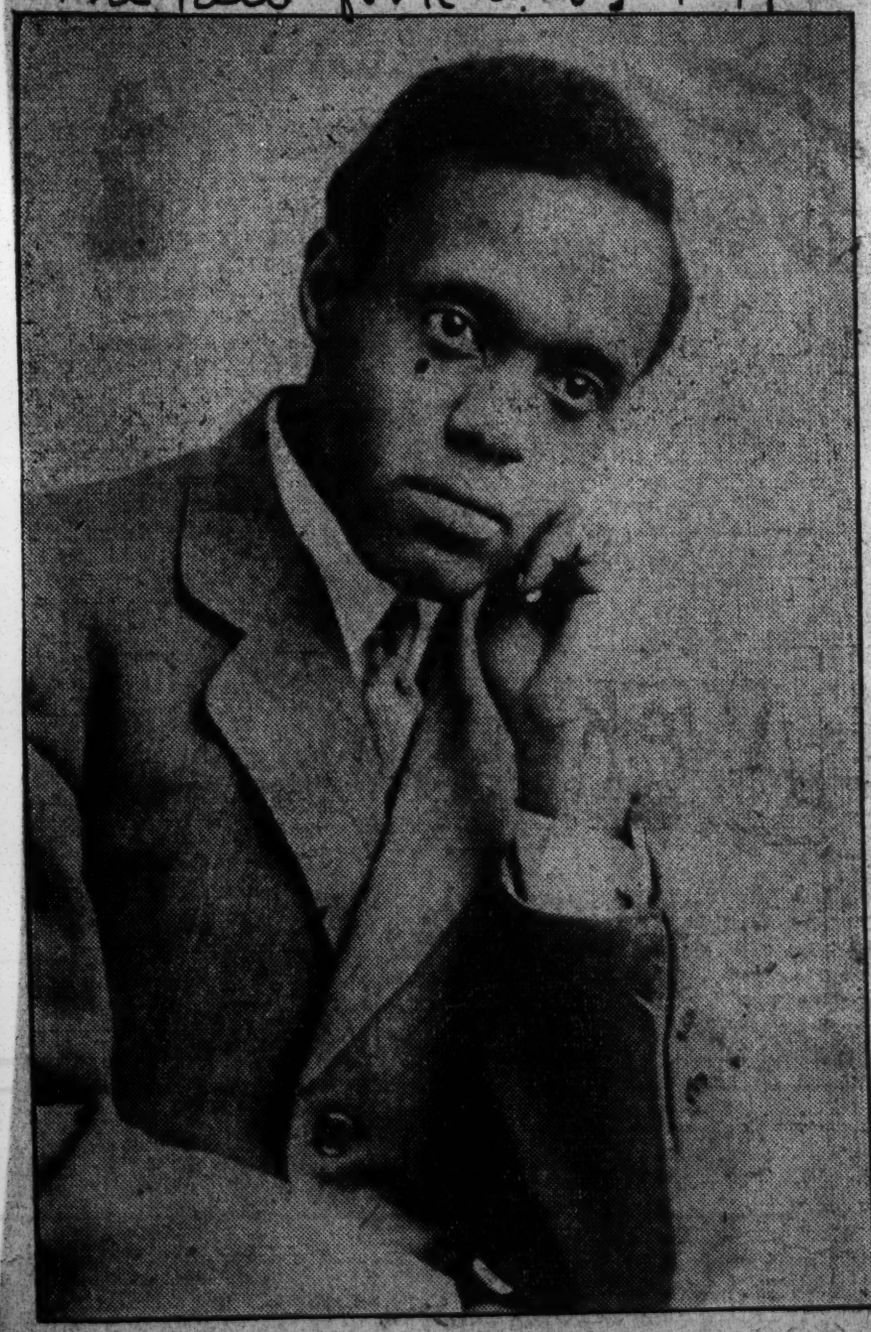
The auditorium presented a gala appearance at the concert Tuesday night, having been decorated for the national suffrage convention. The decorations inspired a suggestion which may give the delegates to the convention a musical treat and unique entertainment. It has been suggested that the Fisk jubilee concert be repeated at popular prices to give the suffrage delegates and visitors an opportunity to hear it. Some arrangement may be made to have the concert repeated.

ignation as director of the Clef Club and organized the Tempo Club. According to the leaders of this new movement Europe aims to keep the colored musical world up to a certain standard morally socially and artistically.

MR. EUROPE is meeting with success as a composer He is under contract with the Jos. Stern Publishing Co., and will write exclusively for the Vernon Castles. To spend a day with him is to spend a day with the busiest man in New York. He has three secretaries, all of them as busy as he. B. W. Cheeseman is the head of the force

De KOVEN THOMPSON

The New York News 5-7-14



De Koven Thompson, One of the Leading Composers of the Race, Is in the City on a Short Business Trip—Thompson Was Made Famous by Mme. Schumann-Heink, the Noted Prima Donna, Who Featured His Masterpiece, "If I Forget."—Since then He Has Written Many High-Class Ballads—His Latest, "You're a Naughty Moon," Is the Best Seller on the List of the Leroy Music Company, 9 West Harrison Street, Chicago—He Has been Associated with Alfred Anderson, the Distinguished Lyric

JNO. LANGE AND JNO. W. (BLIND) BOONE.

The most astute, dignified and successful manager of the race and the greatest living musical prodigy, who have journeyed together in the Blind Boone Concert Company thirty-five years, a record unsurpassed or equalled by any other company, white or colored in America. Both philanthropic, generous and kind hearted to a degree, they are loved by their race throughout the length and breadth of America.

N. Y. Sun 12/6/14

Music, Poetry and Art - 1914
(See also under Theatrical)

Noted Colored Violinist to Appear Here

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Lyceum Course Arranged By Angelenos

Prof. Joseph H. Douglass of Howard University Orchestra to Tour Coast

By Eloise Bibb Thompson

The Dumas Lyceum bureau, organized a short time ago by some of the most influential colored citizens of Los Angeles for the purpose of presenting to California audiences noted lecturers and musicians from the east, will soon give its initial entertainment. This bureau has engaged Prof. Joseph H. Douglass, admitted for years to be the race's foremost violinist, who, in addition to giving several recitals in this city, will make a tour of the Pacific coast, his itinerary including the entire state of California, the principal cities in Oregon, Washington and contiguous territory.

Triumphs Scored

Prof. Douglass, who is instructor and soloist conductor of the University orchestra of Howard University Conservatory of Music, Washington, D. C., has recently been engaged to play for the records of a talking machine company. This is the first instance of a colored violinist having been asked to play for any musical device. The action of the company will bring the marvelous playing of this skilled musician into the homes of the most influential people the country over and will reach as well, patrons of music halls and places of amusement of all the great cities of the world.

This highly favored performer has scored many musical triumphs in some of the principal cities of the country, as is evidenced by the flattering press comments he has received from such papers as the Boston Daily Globe, the Chicago Daily Herald, the Providence Daily Journal, the Daily Herald of Durham, N. C., and others, all of which in one way or another, have pronounced him a master of his instrument.

Grandson of Journalist

Professor Douglass is the grandson of the eminent Frederick Douglass, the American anti-slavery agitator and journalist. Born a slave in Maryland in the early part of the last century, escaping under the disguise of a sailor at the age of twenty-one Frederick Douglass eventually made his way to Massachusetts, where he one day chanced to attend an anti-slavery convention.

Having been called on at this convention to say a few words on the subject under discussion, he, to the amazement of all, spoke with such power and eloquence that he was immediately sent out as a lecturer under the auspices of the Massachusetts Anti-Slavery society, becoming eventually one of its most prominent anti-slavery agitators. He subsequently received and accepted an invitation to lecture in Great Britain.

On his return to America, Frederick Douglass edited the North Star and later published his autobiography, which is known now under the title of Life and Times of Frederick Douglass. He held a number of prominent political positions, the most important of which were marshal and recorder of deeds of the District of Columbia and minister to Hayti. He died in 1895.

Douglass Master of Violin

Notwithstanding the strenuousness of the life of Frederick Douglass he found time to master the violin, the love for which was, no doubt, transmitted to his grandson, Joseph H. Douglass, the eminent musician, who will give a rare treat to western music lovers.

Following are the names of the officers of the Dumas Lyceum bureau, who are responsible for the bringing of Professor Douglass to the coast and whose aim in organizing is the intellectual and artistic uplift of colored Californians rather than financial gain:

Dr. A. C. Garrott, president; James M. Vena, vice president; Frederick M. Roberts, secretary; Mrs. J. M. Scott assistant secretary; Charles S. Darden, treasurer; Noah D. Thompson director.

* * *

The first annual report of the Illinois commission appointed by Gov E. F. Dunne last year to arrange a half-century anniversary of negro freedom has recently been issued. The initial idea, as expressed in the appropriation bill creating this commission, was to give an exposition of the progress made by the negroes of Illinois since their emancipation. As soon as the operations of this commission became known, a demand for a celebration, both national and international in scope, became insistent.

A few months afterward President Woodrow Wilson accepted the office of patron with the understanding that the epochal event which this movement was designed to celebrate would, in every essential degree, be worthy of his consideration. The exposition will be held in the city of Chicago opening on August 1, 1915, and continuing thirty days. The main exhibit will be displayed in the Coliseum building.

One great scene of the exposition will be a series of great congresses, religious, educational, sociological, industrial, agricultural and miscellaneous. The international interracial congress will be a most impressive contribution toward the establishment of a permanent peace between the two races.

The commission reports that sixty-eight public meetings in the city of Chicago were held during the last year in the interest of the exposition, seventy-nine at other points in the state and equally important meetings in thirty other states of the union. Besides these gatherings in the direct interest of this enterprise have been called in the republic of Liberia, in London, England and in Toronto, Can.

Many of the meetings in Chicago have been attended by some of the foremost men of the day, among whom were: Gov. Edward F. Dunne, Gen. Nelson A. Miles; Charles S. Deneen, ex-governor of Illinois; Martin B. Madden and Adjt. Gen. Frank S. Dickson.

* * *

According to the displays that are being prepared by colored people over the country there will be numerous exhibits sent in by them throughout the several branches of the Panama-Pacific exposition to open February 20, 1915. It is expected that the federal government will detail Henry E. Baker of Washington, D. C., to install in the patent division an exhibit illustrative of the avhievement of the negro in the field of invention.

More than 1500 patents on inventions of the highest degree of usefulness have thus far been granted to colored people, the inventive ability of colored Americans having been exhibited as early as 1731, when the noted negro astronomer, Benjamin Banneker, constructed the first clock.

California, according to statistics, has produced two recent colored inventors, C. R. Bailey and W. O. Warren, who conceived an electrical device for controling traffic in congested districts. The invention takes the appearance of a four-sided railroad semaphore. It is electrically operated, and obviates the necessity of a policeman standing in the middle of the street; instead, he may stand on one of the corners, and by pressing a button, sound the signal and change the signs.

* * *

A jury of Indiana artists at a recent state fair awarded several prizes to William E. Scott, a colored artist of note, his group of pictures, A Side Street in Rouen, being judged the best picture in the exhibit, and The Berger of Pray, together with two or three others, were pronounced the most important collection of paintings at the fair.

The ability of the negro to paint good pictures is being exhibited even in the juveniles of the race, as a number of teachers have affirmed. Clarence Withington of Brooklyn, N. Y., who is but thirteen years of age, was awarded a prize recently for his watercolor work at the Brooklyn hobby show, there being 2000 exhibitors and forty-eight prizes awarded.

At the Civic Welfare exhibit of the Newport (R. I.) high school many of the designs were constructed by Wellington Willard, a colored student of the institution, the president of which made special mention of Mr. Willard's work in watercolors in his report to the board of trustees.

The colored newspapers over the country are lamenting the loss to the Walker, who died a few days ago in New York city. Mrs. Walker was the wife of the late George W. Walker of the Williams and Walker company—a group of advanced vaudeville players who won for themselves an international reputation.

Mrs. Walker, who appeared with a vaudeville company of her own at the local Orpheum theater about two years ago, was known as the greatest girl dancer of the colored race as well as one of its best dramatic actresses. She had played before King Edward of England in the royal palace at Buckingham in honor of the king's nephew and for the Vanderbilt family at Newport, R. I. At the time of her death she was engaged at the Hammerstein theater, New York city.

The Freeman, a colored newspaper of Indianapolis, Ind., pays a fine tribute to Mrs. Walker in the following words:

"In the religious, professional, business and social life of this cosmopolitan community the eminent songbird, danseuse and producer had a host of devoted friends. All voiced the sentiment that there was but one Aida Overton Walker and her like would not be developed again in our day and generation.

"Mme. Walker, sweet, modest and unassuming, helpful to every good cause, and ambitious only for the uplift of the calling she had chosen, possessed dramatic and musical genius of the highest order. Supplementing that, she had rare initiative, practical business sense and the capacity to translate her ideals into a reality and make them artistic and financial successes. She knew the popular taste and just how far she could safely advance new standards, while carrying the masses with an apparent concession to the old methods. Mme. Walker was a grand woman—the figure which stands out in the boldest relief in the stage annals of the race today, and her constructive work will have a lasting effect upon the moral and the forward movement of the colored American in every walk of life.

"Power and promotion were hers, because she deserved both. These precious jewels will come to others, but only through the channel through which Aida Overton Walker won them—by hard work, clean living, fidelity to lofty ideals and the subordination of self to the good of all."

* * *

At a joint meeting of the directors and executive board of the Western Baptist association of Los Angeles it was decided to spend Thanksgiving day, November 26, at their Old Folks' home in Abila, where an appropriate program will be carried out to commemorate the recent payment of the mortgage on the property.

The exercises will begin at 11 o'clock in the morning and will include among other numbers, History of the Home, by the pastor of New Hope Baptist church, the Rev. C. H. Anderson; a quartet by four local ministers and addresses by the Rev. J. T. Hill, pastor of Mount Zion church; the Rev. J. L. McCoy, pastor of Second Baptist church, and Mrs. S. B. Stricklin, president of the missionary society. The recently paid mortgage will be burned in the usual manner by the Rev. C. H. Anderson, assisted by Mrs. W. C. Dent, one of the oldest missionaries of the Western Baptist association.

MAKES HIS MARK IN LITERATURE

Scholarly Attainments of Dr. James D. Corrothers

AUTHOR AND LEADING POET

The Central Afro-American

Contemporary and Friend of the Late Paul Laurence Dunbar Receives Genuine Recognition From Men of Letters—Believes In Possibilities of His Race and Is Optimistic.

Philadelphia. — Perhaps since the death of Dunbar no other Afro-American writer has been more successful in placing his literary productions in high class white magazines and daily papers, as well as in our leading race publications, than the Rev. James D. Corrothers, D. D., of this city. Dr. Corrothers is the only colored minister in the entire history of the race who has had his productions accepted by the Century Magazine, to which he has contributed for sixteen years. His poems have appeared in the same numbers and on the same page with those of the late Paul Laurence Dunbar.

In November, 1912, Dr. Corrothers was chosen by the Century's editor as the race's representative in poetry in a special number of the magazine in which Dr. Booker T. Washington represented the race in prose, Henry O. Tanner in painting and Will Marion

Cook in music. Three of his poems appeared in that issue of the Century, editorial comment being made upon the work of these four members of the race, in various lines.

In the American Magazine for March, 1914, appeared an illustrated short story by Dr. Corrothers entitled "At the End of the Controversy."

His recent sketch of Dr. C. Albert Tindley, the popular hymn writer, and M. E. pastor of Philadelphia, sold 1,000 extra copies of the Associated Sunday Magazines, in which the sketch appeared. But little of Dr. Corrothers' work is in dialect. A poem of his entitled "The Dream and the Song," which appeared in the Century last January, was extensively copied by both white and colored papers. The Philadelphia Press referred to this poem as "a classic," and published a column sketch of the author with his photograph.

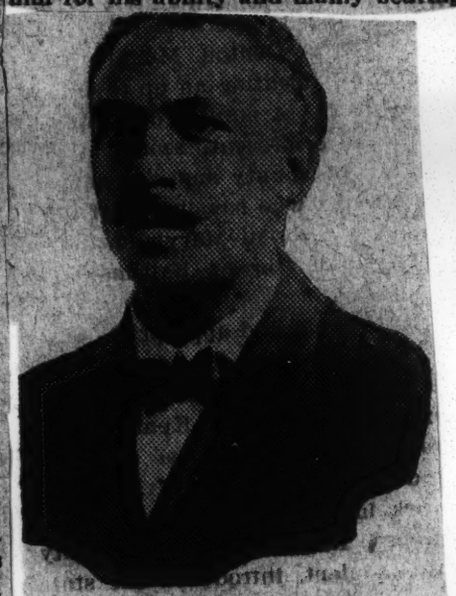
Before entering the magazine field Dr. Corrothers was a newspaper man, having "done space" on several daily papers in Chicago.

He has also done occasional work for daily papers in New York, Philadelphia and St. Louis. He is the author of two books and has contributed frequently to race publications. He is the only Negro who has ever had a whole page article appear in a metropolitan daily and has had his poems and stories illustrated by such famous white artists as R. F. Outcault, the creator of "Buster Brown," and Frank Schoonover. His story, "A Man They Didn't Know," published in two numbers of the Crisis last winter, was widely discussed by race leaders. He has now in press a new volume to which an introduction has been written by Ray Stannard Baker, associate editor of the American Magazine, and author of the noted book, "Following the Color Line."

Though not at present engaged in an active pastorate, Dr. Corrothers is an ordained Baptist minister and the grandson of a Baptist minister. He was born in Michigan forty-five years ago and was educated in Northwestern university and in Bennett college. He was a personal friend of Dunbar and of the late Miss Frances E. Willard; is an athlete and has always been a total abstainer. He has organized and built one church and has rebuilt two others.

He believes in race development and in a ministry of service rather than in one of mere emotion. He has never allowed his literary work to interfere with his work as a minister and pastor.

He is blessed with a wife and two sons. Mrs. Corrothers ranks with the leading pianists of the race and is quite successful as a music teacher. In view of the great demand at the present time for men of Dr. Corrothers' type in the active ministry, it would not be surprising to hear of his being called to fill the pulpit of some Baptist church before very long. Dr. Corrothers' home, at 600 North Thirty-nine street, is the mecca for literary and musical personages. By close attention to duty and by his pleasing manners he has won many friends, who admire him for his ability and manly bearing.



REV. DR. J. D. CORROTHERS

J. W. JOHNSON GUEST AT WRITERS' DINNER

The American Society of Composers and Publishers held its annual dinner in honor of William Maxwell, the president, at Luchowe, East 14th street, last Sunday night. Victor Herbert, vice-president, presided, and at his table were seated Glen McDonough, secretary; John Golden, treasurer, Manuel and John Klein, and James W. Johnson of THE AGE, former Consul to Nicaragua, who was the only colored member present.

Only three speeches were made during the dinner, one of which was by James W. Johnson.

EX-FOOTBL[illegible] PAINTS FOR WANAMAKER EXHIBIT.

The Evening [illegible]

From a bootblack stand to the John Wanamaker art display as an exhibitor is the unique record of William B. Luckett, a Harrisburg colored boy. Luckett for several years had been in charge of the shoe-shining stand at the Bolton barbre shop and frequently aroused the interest of patrons in some of his oils and water colors. The patrons didn't quite realize what it was all bout until a year ago Luckett announced that he was about to enter the Philadelphia Academy of Fine Arts. And so h edid.

Luckett is now finishing his cours eat the Academy and he says he has painted three pieces, "Mid-summer," "The Golden Autumn" and the "Lanterns," for hanging in the John Wanamaker are exhibit for students on November 4.

WILLIAM WILKINS MUSICAL GENIUS AND HIS PUPILS

Afro-American Pianist and Composer of Los Angeles Astonishes Musical World by His Compositions and Marvelous Playing—Appears Before Noted People.

SUCCESSFUL AS TEACHER.

Pupils' Talent Surprises Musicians at Recent Recital—Remarkable Story of Poor Young Man Who Has No Money to Publish His Works.

The Evening Express

Los Angeles, Cal., Nov. 13.—William [illegible], a young Afro-American pianist and composer of this city, bids fair to gain national, if not international prominence through his marvelous interpretation of classical music and his compositions, which are pronounced by all who hear them worthy of publication. As yet none of Mr. Wilkins' compositions have been published, because his circumstances will not afford the cost of publication. Professor Brahm van den Berg of the Von Stein Academy says that the latest piece composed by this young writer would, if published, bring him enough money to pay for all the lessons Mr. Wilkins desires to take in technique and harmony, which the young performer feels that he needs.

Practices Seven Hours Daily.

Young Wilkins was born in Little Rock, Ark., twenty-seven years ago. Seven years ago, while engaged as a gardener for Mrs. Henry Wilson Hart-Regan at Ninth and Burlington streets, the young man was given his first opportunity to play on a costly piano before a critical audience. Since then he has become the owner of a $1,500 instrument, upon which he practices from three to seven hours daily.

Original Composition Pleases.

Recently one of Mr. Wilkins' juvenile classes gave a recital at the Odd Fellows' hall. These pupils, their ages ranging from 7 to 14 years, had received instruction from Mr. Wilkins not more than two years, some of whom, however, had studied but six months.

Among the audience, composed principally of music lovers, were pianists and instructors of years of experience, who at the close of the program publicly expressed their appreciation and astonishment at the work accomplished by these small pupils. Yielding to the repeated demands for one of his original compositions, Mr. Wilkins crowned this remarkable exhibition of young Afro-American musical talent with one of his own selections that won much applause.

Marvelous Performer.

Mr. Wilkins has been a resident of Los Angeles the greater portion of his life. His fitness for music having been discovered at the age of 3 years, he was given into the charge at the completion of his high school course of some of the best instructors of the country, among whom were Herr Von Stein, president of Von Stein Academy, and Brahm van den Berg, noted European concert pianist, both of whom have pronounced Mr. Wilkins' interpretation as marvelous.

Through the influence of these instructors he has been permitted to play before many prominent people, among whom were Mrs. James Henderson and Mrs. Regan of the Friday Morning and Ruskin Art Clubs respectively, Mrs. McFarland of Crown Hill, Mrs. Joseph Murphy of South Burlington avenue and Frantz Robert Lichner, the private pianist to her royal highness the grand duchess of Austria, all of whom predict for him a great future.

Negro Folk Songs

The New York Age. 1-26-14

Says The New York *Sun*:

"For years there has been a superficial discussion of the question whether the music of the Southern Negro was really folk music in the scientific sense of the name or a weak imitation of music which the slaves heard their betters sing and play. When Dr. Dvorak composed his American symphony, quartet and quintet, he declared that he believed the Negro songs to be folk music or something pretty close to it, and that by utilizing their characteristic traits of melody, rhythm and harmony American composers might, if they wished, produce works having a distinct nationality. At any rate he provided illustrations of his theory in the composition mentioned.

"Whereupon the wise men of the East made mock of him. They asserted that the Negro melodies were not folk music and that even if they were Dr. Dvorak had not imitated them, and that even if he had done so he had written nothing but Bohemian music, just as he always had. In the course of time the wise men persuaded themselves even that the distinguished composer had never tried to imitate Negro music and had never said that he did. And they are of that mind to this day.

Now comes Henry Edward Krehbiel bringing much light from the dark places. He has published through the house of G. Schirmer a volume entitled "Afro-American Folk Songs." This is not to be a review of Mr. Krehbiel's book, but merely a warning to take notice. However, there need be no hesitation in saying that it is by far the most important work this author has written. It is a book based on long continued original research and executed with scientific method.

"M. Krehbiel's studies of Negro folk music began about forty years ago. Among those who helped him most were his friends Lafcadio Hearn and George W. Cable. The materials collected comprise songs from various parts of the old domain of slavery, from the French Creoles, from the Bahamas and the West Indies. The author has used songs printed in the older collections and has added many more of his own gathering. In deference to the inevitable desire of musical amateurs to use these songs, the author has had arrangements made by the distinguished Negro singer and composer, Henry T. Burleigh, by Arthur Meer Henry Holden Huss and John A. Van Broeckhoven, all musical scholars of authority.

"Mr. Krehbiel has examined Negro songs as a musician should. He has subjected them to close scrutiny as to their scale peculiarities, their employment of modes, their characteristic rhythms and the structural features of their texts. He has demonstrated in such a clear manner that no one will hastily dispute his conclusions that the distinctive traits of the Negro songs could not have been learned from the white folks' music, but came with the Negro mind from its own native lair.

"The *Sun's* recorder of musical doings has, in the course of his years of study read all the works to which Mr. Krehbiel refers in his book and is familiar with all the extant collections of Negro music. He is aware that previous commentators on this music have not been trained musicians, as is beautifully illustrated by their belief that the plaintive melancholy songs of the Negroes are nearly all in the minor mode. Just to prove the value of this theory, Mr. Krehbiel examined 500 songs. He found that 331 were in the ordinary major mode, 62 in the ordinary minor, 11 in the pentatonic and the others in defective or irregular scales, nearly every one of which is known to be exotic.

"After following the author through his entire series of analyses and examinations the writer is prepared to express the conviction that this is the only sound and authoritative work on the subject and that it is a very valuable and scholarly addition to the musical literature of the world.

Music, Poetry and Art - 1914
(See also under Theatrical)

HARRY McHALL, COMPOSER.

The subject of this sketch is Mr. Harry McHall and his original rag, "The Novelette." Mr. McHall is a product of Nashville, Tenn., and has lived in the atmosphere of ragtime music since his birth. Mr. McHall does not pretend to be a piano virtuoso, but believes his compositions are in a decided class of their own.

There are several surprising features in his compositions that demand the title of "Novelettes." They differ from the old ragtime style, such as that of "Georgia Camp-meeting," "Cherry Blossoms," etc. One of the features that is interesting to the piano student is the technique found for the left hand. It is full of musical surprises, beautiful harmony and bits of counter-melody, which give them a "classy" standing.

The "Harmonious Sounds," a novelette is his new composition now on the market, and it is said to excel everything since the days of Scott Joplin's "Maple Leaf Rag."

Prof. Wellington A. Adams, well-known as a poet and composer and singer, has opened the first colored music store in the District of Columbia [illegible] at 1024 U street northwest. He will handle the latest productions of popular music and the standard selections by the masters of melody. Prof. Adams' venture marks the entrance of the race into a distinctive element of the business world and those who believe in progress and courageous initiative should see to it that this acknowledged genius is given the support that will enable him to stay in the field he has chosen.

The clever team of song writers, Chris Smith and James Burris, who originated "Darling Nellie Gray," have signed a contract with Jos. N. Stern & Co., to write exclusively for this house. Among the new songs just issued are "Fifty and Fifty" and "At the Fox Trot Ball," and several others are in preparation.

HARRY McHALL,
Pianist.

Hazel Harrison Expected Home Soon.

Reliable reports are that Miss Hazel Harrison will be on her way home at an early date. Word has been received here that she will sail from London the first of June and will arrive in New York eight days thereafter. Miss Harrison has been abroad for two years.

BURLEIGH AT HAMPTON.

Harry T. Burleigh, the well-known colored baritone soloist of St. George's Church, New York, and composer of fifty songs, two festival anthems, a set of six short piano pieces on Southern themes, and a volume of plantation songs, will appear in recital at the Hampton Institute gymnasium on Wednesday evening, May 20, at 8 o'clock, under the auspices of the Hampton Choral Union, which consists of all the choirs of the Hampton colored churches.

Mr. Burleigh will be assisted by the Hampton Institute Chorus of 80 voices, the Hampton Institute choir, the Hampton Choral Union, Prof. William O. Tessman who is in charge of the Hampton Institute cadet band and R. Nathaniel Dett, director of music at the Hampton School.

Henry O. Tanner's Paintings.

Lovers of fine art have been flocking to the Fine Arts building this week to see the paintings of Mr. Henry O. Tanner, of Paris, who is the son of Bishop Tanner. He has been here for two weeks and every day the studio has been crowded with the wealth and artistic temperament of both races. Mr. Tanner is now considered the world's greatest painter, especially upon religious subjects, this inherited love coming from religious and family ties. Every picture shows the hand of a master stroke, a great gift for color and beauty and a wonderful interpretation of the primitive characters of the Bible.

Paintings.

1, Christ at the Home of Lazarus; 2, Christ Learning to Read; 3, Disciples on the Sea; 4, Moonlight—Hebron; 5, Windy Day at Trepied; 6, Hayricks at Trepied; 7, Foggy Moonrise; 8, Road to Etaples; 9, Windy Moonlight; 10, Moonlight—Road to Etaples.

Tangier, Morocco.

11, Entry to Kasbah; 12, Moonlight—Old Building—Old Building outside Kasbah; 14, Entry of El Mokri into Tangier; 15, Moonlight—Palace of Governor of Tangier; 16, The Sultan's Stables; 17, Moonrise—Walls of Tangier; 18, The Mosque—Main Street; 19, A Covered Street; 20, Jew of Marakasch; 21, Moonrise—East Gate of the Kasbah; 22, Street in Tangier; 23, Moonrise near Kasbah; 24, The Sultan's Stables.

WRITES FAREWELL SONG

Colored Composer, Inspired by Story of Newspaper Correspondent, Puts Together Verses With Militant Strain.

Washington, D. C., July 11.—Inspired by a news story written by Irwin Barbour, the staff correspondent for The Washington Herald with the District Naval Battalion going to Bermuda on the farewell visit of the militia to their little girls, Wellington A. Adams, a colored composer, has written a song, "Good-by Little Girls," and dedicated it to the commander, Joseph A. Dempf of the Naval Battalion, D. N. G.

"Kisses given at the dock, still warm on the lips, and remarks about the dashing citizen-sailors were lines from which the song writer gleaned the ideas for the verses. The music has a militant strain that fits the sentiment of the words.

"DE SHEEPFOL'."

De massa ob de sheepfol'
Dat guards de sheepfol' bin,
Look out in de gloomerin' meadows
Wha'r de long night rain begin.
So he call to de hirelin' shepa'd,
"Is my sheep—is dey all come in?"

Oh, den says de hirelin' shepa'd:
"Dey's some, dey's black and thin,
And some dey's po' ol' wedda's,
But de res' dey's all brung in,
But de res' dey's all brung in."

Den de massa ob de sheepfol'
Dat guards the sheepfol' bin,
Goes down in de gloomerin' meadows,
Wha'r de long night rain begin.
So he le' down de ba's ob the sheepfol',
Callin' soft, "Come in, come in,"
Callin' soft, "Come in, come in."

Den up t'ro' de gloomerin' meadows,
T'ro' de col' night rain and win'.
And up t'ro' de gloomerin' rainpaf
Wha'r de sleet fa' pie'cin' thin,
De po' los' sheep ob de sheepfol'
Dey all comes gadderin in;
De po' los' sheep ob de sheepfol'
Dey all comes gadderin' in.
—Sarah Pratt McLean Greene.

TACOMA, Wash.
LEDGER

SEP 20 1914

MEMORIAL EXERCISES BY COLORED PEOPLE

Under the auspices of the Tacoma branch of the National Association for the Advancement of Colored People, memorial exercises will be held for Samuel Coleridge Taylor, the distinguished African-English music composer, Sunday, Sept. 27, at the First Congregational church, Division avenue and J street. Some of those to take part in the exercises will be Marshall Dawson, Mrs. Nettie J. Asbery, Frederick Wallis and the combined African Methodist and Baptist choirs, which will feature folk songs.

NEW YORK EVENING POST

26 December 1914

COLORED PEOPLE'S MUSIC.

To-morrow's Programme for Their School Settlement.

The regular Sunday afternoon recital at the Music School Settlement for Colored People, at 6 West 131st Street, tomorrow, will be devoted to music appropriate to the Christmas season, performed by George Harris, jr., pupil of Jean de Reszke, and Miss May Mulke, the English 'celliste. The recital will be preceded by negro songs sung by a number of the faculty. The School has been singularly fortunate in the interest that distinguished artists have shown in its work, Miss Kittie Cheatham, Mr. Percy Grainger, and Mlle. Eva Gauthier having already sung and played there on Sunday afternoons, while among other speakers and musicians yet to come are Walter Damrosch, David Mannes, Howard Brockway, Talcott Williams, Henry E. Kreihbiel, Thomas Mott Osborne, and George McAneny. The increasing attendance at these informal Sunday afternoon affairs numbers as many white visitors as black; tickets may be had on application to Miss Natalie Curtis, 331 West 76th Street, or to the School.

On Tuesday evening, December 29, a Christmas-tree celebration has been arranged for the colored children of the neighborhood, who will sing plantation songs. As about 100 children will expect small gifts, the School asks that any one having any left-over Christmas-tree, Christmas trimmings, candies, or toys will hand them on to the Settlement for its Christmas work. Such donations will be gratefully received by the resident musical supervisor, J. Rosamond Johnson, 6 West 131st Street; telephone, Harlem 1079. Old books, music, musical instruments, newspaper files, and magazines will also be heartily appreciated as Christmas gifts to the School.

Philadelphia Pa. Inquirer

NOV 14 1914

COLORED MUSICIANS SCORE

Clef Club Symphony Orchestra Gives Unique Concert

Music of an unusual kind as well as chorus work and solos of decided merit marked the initial appearance in this city of the Clef Club Symphony Orchestra, of New York city, last night at the Academy of Music. The organization consists entirely of colored musicians and all of the selections on the program were the work of colored composers.

The Clef Club, of which Dan Kildare is the president, is a sort of a folk music organization. It has as its purpose the dignifying of the place of the colored musician in the musical world and the encouragement and development along natural lines the real racial expression of the negro in music. Sixty musicians comprised the organization last night.

The instrumentation consisted of banjos, mandolins, guitars, violins, violas, 'celli, double basses, various wind instruments, drums and pianos. The five pianos produced effects similar to the cymbalo of the Hungarian band and the combination was absolutely eloquent.

Twenty-four numbers comprised the program, which was divided into two sections. James Tim Brymn, the conductor of this unique musical organization, had his musicians well in hand and the swing of the melodies was at all times infectious. Frederick K. Bryan, who is widely known as a song writer was the assistant conductor.

The soloists included Louis A. Mitchell, Emery B. Smith, Usher H. Watts, C. Arthur Rhone, Thomas Fletcher and Frank Price. In addition to its ability to play the club has unusual talent as a singing organization and effective chorus work was the result.

N. Y. MUSICAL AMERICA

18 April 1914

Library of Negro Music Destroyed

A valuable library of music typical of the negro race, collected by James Reese Europe, was destroyed in New York last week after a benefit concert given by the orchestra at the Manhattan Casino. Scores valued at $1,000 were left in a room of the building and forgotten temporarily. Then a cleaner came along and consigned the whole bundle of music to the furnace.

PITTSBURGH, PA.

Post

22 November 1914

Women's Southern Club.

A spirit of genial cordiality characterized the entertainment given Friday night by the Women's Southern Club at the Armory, Bayard and Thackeray streets. The affair was in honor of young Southern boys—many of whom are fresh from college and are here today that first steps in the business world. They voluntarily contributed to the program a unique and original minstrel "A Night in Dixie," under the direction of Mr. Roberts, ably assisted by Mr. Bell. The Westinghouse Club orchestra, Mr. Miller leader, furnished incidental music. The program opened with the "Minstrel Show Parade," led by Mr. Ross. Mr. Houston proved an inspiring interlocutor. Mr. Gooding, as the negro preacher, and Mr. Smith with selections on the slide trombone brought thunders of applause.

The Coon Town quartet, consisting of Messrs. Carter, O'Brien, Hunter and Johnson, were exceptionally clever. The several solo numbers were as follows:

"I Wonder Where My Easy Rider's Gone?" .....Mr. Bel
"Preacher and Bear".....Mr. Carter
"Aba Daba Honeymoon".....Mr. Flach
"Just for Tonight".....Mr. O'Brien
"When You Play in the Game of Love" .....Mr. Marchand
"Where the Angelus Is Ringing".....
.....Mr. Mayfield

Probably the most unique feature of the

minstrel consisted of a collection of coon songs and rags written and brilliantly rendered by two young composers. Refreshments and informal dancing completed the evening.

N. Y. MUSICAL AMERICA

December 19[illegible]

Lecture Course at Negro Music Settlement

For the new home of the Music School Settlement for Colored People, in West 131st Street, New York, a series of interesting Sunday afternoon lectures has been announced. The course was opened on Sunday afternoon, November 29, by Natalie Curtis, one of the school's directors, who spoke on "The Earliest Folk Music of America." On December 6 Kitty Cheatham, who is an honorary member of the institution, will speak on "The Ethical Relation of Folk Song to the Development of the Race." Appearing in the course are H. E. Krehbiel, Canon C. W. Douglas, Dr. W. E. Burghardt Du Bois, Dr. Talcott Williams, Howard Brockway, David Mannes, Walter Damrosch and the Hon. George McAneny. During December the settlement will give an informal recital of Negro music, in honor of Percy Grainger, the Australian composer, now in America.

NEW YORK EVENING POST

OCT 2 1914

The Society of the Music School Settlement for Colored People, Elbridge L. Adams, president, formerly located at 257 West 134th Street, has now removed to its beautiful new and spacious building at 4 and 6 West 131st Street. The music committee, composed of Miss Natalie Curtis, Canon Douglas, and David Mannes, has appointed the well-known negro musician and composer, J. Rosamond Johnson, as musical supervisor of the school, thus insuring for it the best artistic direction. There is now room for five hundred students. The building contains an attractive recital hall, where chorus and orchestra classes can be held, and frequent musical entertainments may be given. Besides regular instrumental and vocal lessons, it is planned to organize large choral and orchestral classes, which will be arranged to, suit the different grades of youthful and adult performers.

NEW YORK EVENING POST

6 APRIL 1914

CONCERT BY NEGRO ORCHESTRA.

Benefit Performance to Be Given on Wednesday.

The National Negro Orchestra, under the direction of James Reese Europe, will give a concert at Manhattan Casino, Wednesday, April 8, for the benefit of the organization recently formed with the purpose of perpetuating the true racial expression in negro music.

Mr. and Mrs. Vernon Castle will give an exhibition of modern dancing, and a number of colored performers, including Abbie Mitchell, S. H. Dudley, and J. Rosamond Johnson, will also appear. The National Negro Orchestra made a pleasant impression at the first appearance at Carnegie Hall recently.

Mobile, Ala.
ITEM

SEP 2 3 1914

NOTED NEGRO MUSICIAN HERE.

Prof. Carl Diton, considered one of the foremost of negro musicians, is in Mobile and will appear Thursday night in an evening of music at the Warren Street M. E. Church, G. W. Lewis, pastor.

Professor Diton finished his musical studies in this country and afterwards went abroad and studied in England and then in Germany. He is a gifted piano and pipe organ player. Rev. G. W. Lewis, pastor of the church, says seats will be set apart for white people.

Philadelphia Pa. Inquirer.

17 April 1914

COLORED VIOLINIST PLAYS

Featuring the program at the Fourth annual musicale and reception of the Professional Club last night in the Parkway building, Clarence Cameron White, known as one of the best colored violinists in the world, rendered several selections including one of his own composition, before an audience of more than a thousand people.

On the invitation of Dr. John P. Turner, of this city, the violinist came here from Boston, where he had been engaged following his return from a three years' tour abroad. Last night's performance was his first appearance in this country since his return, although he gained some renown here prior to his trip. His recital last night included a "Cradle Song," of his own composition; Mendelssohn's "Concerto," Clear Ani's "Orientale," Walter Kramer's "Negro Chant," Coleridge Taylor's "African Dance" and Bowen's "The Birthday."

The violinist was assisted by Mrs. Mamie J. Smith, Theodore H. Shakeford and R. Henri Robinson. The receiving committee included Dr. T. S. Burwell, Dr. R. W. Bailey and Dr. D. M. Lawrence.

NASHVILLE, TENN
Banner.

SEP 29 1914

NEGRO CHORAL SOCIETY RENDERS "ROSE MAIDEN"

The negro music-loving public of Nashville was given a rare treat last night at St. Paul A. M. E. Church when the Baptist Publishing House Choral Society rendered "The Rose Maiden," a musical cantata from the German poem by Francillion, with music by Cowan.

This is probably the first time a colored city organization has attempted the rendition of so difficult a piece of music and the splendid success attained was considered a compliment to the Publishing House Choral Society.

A. LINCOLN HARRIS

Author and Producer, at the Crown Garden in the Near Future—Exponent of Shakespeare and the Classics Generally.

5-2-14

A. Lincoln Harris, the well known author and producer, will appear at the Crown Garden theater, of Indianapolis, in the near future. Mr. Lincoln is an exponent of Shakespeare and other classics. He hopes to create a favorable impression among colored theatergoers for the good things by way of drama, tragedy, comedy that are seen among cultivated people.

Mr. Harris has had considerable success in his line in the past. The vaudeville rage somewhat interrupted his work. He thinks that at this time the people are becoming more inclined to what he is doing. He rightfully contends that the race should also become acquainted with the best. He will be remembered for his "Tallyboo," a high class production, which is being produced this week in Louisville, Ky. He has around him capable performers who like him, wish to see the survival of the legitimate along with the other stage phases. Among these is Miss Sadie P. Butler, of Louisville, Ky. She is of good education and histrionic ability. Mr. Lincoln values her assistance very much. She showed to advantage in the "Colored Gents of the U. S. A." about a year ago. It proved her opportunity.

The patrons of the Crown Garden and the theatergoers generally may expect a treat when Mr. Harris and his company books at that playhouse.

A. LINCOLN HARRIS
Author and Composer.

The Indianapolis Freeman says of William E. Scott, noted Negro artist of Indiana, who won honors recently at the Indiana State Fair. Several of his pictures were passed on and accepted by a jury composed of Indiana artists. One picture, called 'A Side Street in Rouen,' received a grand prize of $50.00. It being judged the best picture in exhibit. 'The Berger of Pray' received a third prize of $10.00, being the third best figure piece in the exhibit. A prize of $20.00 was also awarded Scott for having the second best and most important collection of pictures.

Amsterdam News 4-24-14

BETTER STAND ALONE.

For years colored musicians have been left to work out their salvation, in their own way. A colored man applying to the union a few years ago would have been told, and in no gentle one, that he was not wanted. But conditions are changed now. The colored musicians have survived the first shock of the battle and are now coming into their own. When they were struggling most fiercely against the tides of prejudice and discrimination there were not wanting white musicians to heap indignities on their unoffending heads. Now that by their own energetic abilities and superior talents they have wrecked the spite fence of discrimination and capped the tidal wave of popular approval let them still stand apart. Let them now do of their own accord what before they had to do, perforce. Let them scorn all offers to affiliate lest they be handicapped in the long run.

Colored musicians have perfected successful organizations of their own. These—the N. A. M. A., the Clef Club, the Tempo Club, Boston Symphony, the Music School Settlement and others—are famous throughout the country and offer the colored musician a greater chance to help his race and himself than he would possess affiliated with a white organization. To our mind there are no benefits that could accrue as the result of any such union that would warrant same.

The colored musician's is a higher destiny than the ordinary orchestra musician. Playing to-day for the tango-crazed crowds and for the chief exponents of the modern dances we hope soon to see colored musicians gracing the pits of the big theatres and scintillating at the opera houses. The men, whose syncopated music issues, winged with joyful inspiration, from the horns of the best talking machines that American genius manufactures will soon be among the truly great in the higher musical world.

Music, Poetry and Art - 1914
(See also under Theatrical)

Institution Conducted Largely by Colored Instructors Making Good Record

Los Angeles Tribune

By Eloise Bibb Thompson

The pupils of the Fifty-first Street public school were made glad recently by an entertainment given for the purpose of securing a drum for the students' orchestra lately organized. This school, situated in the heart of Los Angeles' largest colored settlement, is unique in California for the reason that most of its assistant teachers, who are colored, in addition to their elementary teaching, give special instruction in dressmaking and aid in the musical training of the orchestra. The majority of the pupils are negroes, and the occasion of the entertainment was made a gala one by a large number of colored mothers who assisted in the sale of refreshments.

The orchestra consists of violin, cornet, mandolin, piano, drum, triangle and tambourines—played by colored pupils between the ages of eight and twelve.

The school, with its well-kept gardens of flowers and vegetables, carefully directed by its principal, Miss Elizabeth Shirley, is one of the show places of this thickly populated colored settlement of about 700 persons. This tract of 375 lots was laid out nine years ago and sold by a colored real estate agent for $135,000 to negroes, mostly from the South.

* * *

There was a reception in honor of Howard P. Drew, held a few nights ago by colored people at the First African Methodist Episcopal church, Eighth street and Towne avenue. The meeting was arranged by Attorney Willis O. Tyler and presided over by Fred M. Roberts, editor of the New Age, a negro weekly; the purpose of the gathering being to secure a purse for Mr. Drew, who leaves shortly for Philadelphia to run in the relay games. Choice music in the way of original compositions was given by the negro prodigy, William T. Wilkins, student of Herr Brahm van der Berg, European concert pianist. Addresses were made by Coach Comstock, U. S. C., Coach Smith of the Y. M. C. A., and Howard Drew. Coach Comstock spoke of the competition Mr. Drew had to meet and paid a high tribute to his worth and character. Coach Smith urged young colored men to take up athletics as a profession.

Howard Drew amused the audience with an account of how he made his first runner's shoes and athletic suit. He then spoke of the inspirer of his young efforts, the late negro champion, John B. Taylor, the quarter-mile runner who was the first negro to compete in the Olympic games. He finally closed with appreciative remarks on the kindness bestowed upon him by his own people of Southern California and the consideration he had received from the whites, including the faculty of U. S. C., as well as its student body. A goodly sum was taken up in collection, which, together with some expected pledges, will be handed to Mr. Drew before his departure for the east.

* * *

A negro family who recently went to Victorville to take up a government claim reports that 20,000 acres of land in Victor valley have been claimed thus far by colored people. Victorville is situated northeast of Los Angeles in San Bernardino county. For something like four years colored people, mostly from the south, have been taking up these claims and improving their lands by erecting pumping plants, building homes, setting out fruit trees and putting in crops. One negro of Apple valley owns as much as half a section which he has planted in apples. The local colored papers carry a standing advertisement of this land advising the negroes to avail themselves of the privilege of claiming the remaining 50,000 acres.

* * *

The Pico Heights club of colored women held its semi-monthly meeting a few days ago for the purpose of making preparations for the annual exchange of art exhibits to be held within a few months. The object of the Pico Heights club is to influence colored mothers to keep their boys in school long enough to complete the higher grades; for the majority of negro youths of the city seek employment at the close of their elementary course. This club of women offers as an inducement a $15 suit of clothing to the boy who will remain to graduate from the high school.

* * *

The senior class of Harvard university has recently chosen a colored student to be the orator during its approaching class-day exercises, and the Harvard-Andover Divinity club has just elected a colored vice president, the first one of his race to be a member of this club. In colleges and universities of the East negroes from time to time have won many honors. A former graduate of Harvard was also a Rhodes scholar at Oxford university, England, and is now studying at the University of Berlin. Thus far eight men of negro blood have had the degree of doctor of philosophy conferred upon them by the various universities of the east and middle west. Two colored attorneys of Los Angeles are graduates of Harvard law school.

* * *

A medal has just been awarded a colored man by the McClintic-Marshall company for skillful work done on the locks of the Panama canal. Negroes are displaying inventive ability, for 1000 patents have been granted to them thus far. Their inventions for the most part have been labor-saving and mechanical contrivances. Among these are a telephone register, a hydraulic scrubbing brush, an automatic car switch and an automatic feed attachment for adding machines. A negro of Georgia has invented a circumplaneoscope, warranted not to capsize, and two colored Californians have put out an electrical device that controls traffic in congested districts. The patent for a fountain pen fluid which erases ink has brought the offer of $25,000 to a negro inventor of Chicago.

* * *

A negro contractor of North Carolina has recently purchased a city block upon which he soon will erect houses for rental purposes. The thoughtful negro is steadily accumulating wealth as a result of the teachings of Booker T. Washington. During the past decade indications of their thrift have been especially evident, for the value of their domestic animals has increased 107 per cent; their poultry, 35 per cent; their implements and machinery, 98 per cent; their land and buildings, 293 per cent.

DUNBAR RANKED AS ONE OF WORLD'S DIALECT POETS

N. Y. Age
1/22/14

DUNBAR'S POEMS.

TEN years after his death and twenty years after some of his poems had been written, the works of Paul Laurence Dunbar are declared by literary authorities to be worthy of taking a permanent place in American literature, and Dunbar is accorded a high and permanent place among the dialect poets of the world.

In the New York *Times* Richard Le Gallienne, who occupies a position of eminence among contemporaneous literary critics, gives an appreciation of Dunbar's poems, which, for unbiased viewpoint, sincerity of expression and complimentary reference is notable in itself.

Richard Le Gallienne's estimate of Paul Laurence Dunbar' works is given in the following review:

"Mr. Howells, whose characteristically human and generously just appreciation of Dunbar, written nearly twenty years ago, is appropriately reprinted as an introduction to this volume of his complete poems, says all that need or can be said of the work of a poet which since then has taken a certain classical rank in American literature by virtue of an excellence which is in need of no allowances on account of the poet's race, though on that account it, necessarily, has an unusual secondary interest. Mr. Howells writes:

> The world is too old now, and I find myself too much of its mood, to care for the work of a poet because he is black, because his father and mother were slaves, because he was, before and after he began to write poems, an elevator boy. These facts would certainly attract me to him as a man, if I knew him to have a literary ambition, but when it came to his literary art, I must judge it irrespective of these facts and enjoy or endure it for what it was in itself.

"Thus approached, Dunbar's work is found to be an authentic achievement, which must give him a high and permanent place among the dialect poets of the world. A lyric such as his famous 'When Malindy Sings' easily sets his side by side with that white singing brother of his who gave us 'Little Orphant Annie,' and to whom he pays a happily turned tribute. What Mr Whitcomb Riley has done for Hoosier Folk in Hoosier dialect, Dunbar has done for his Negro fellows in their quaint Negro English. The capacities of that dialect for humor and pathos and musical rhythm he has used with great skill and delicate sympathetic art. Dunbar, as Mr. Howells said, was the only man of pure African blood. (for there was no admixture of white blood in his parentage) 'to feel the Negro life aesthetically and express it lyrically.'

"Unquestionably it is in his dialect work, his character studies and songs of his own people, that he is most significantly himself. That part of his work has received such universal recognition that there is hardly necessity to quote from it in a brief review, though I may refer the reader to such masterpieces in their kind as 'A Cabin Tale' and 'An Ante-Bellum Sermon.' But taking Dunbar's achievement in such writing for granted, I have been surprised at the unexpected excellence of much of his poetry written in usual literary English on general poetic themes. Men whose natural medium is dialect seldom make a success in classical English. Even so considerable a poet as Mr. Kipling, with the exception of one or two pieces like 'The Recessional,' usually falls tame when he forsakes his Cockney slang. Nor can it be said that Dunbar has written anything as striking in plain English as his best things in the Negro dialect. Yet he comes very near to what was, doubtless, a literary ideal of his, in such a poem as 'Ione,' particularly in such verses as these:

> Her life was like the stream that floweth,
> And mine was like the waiting sea;
> Her love was like the flower that bloweth,
> And mine was like the searching bee—
> I found her sweetness all for me.
> God plied him in the mint of time,
> And coined for us a golden day,
> And rolled it ringing down life's way
> With love's sweet music in its chime.

* * *

> I found her in an Eastern bower,
> Where all day long the am'rous sun
> Lay by to woo a timid flower.
> This day his course was well-nigh run,
> But still with lingering art he spun
> Gold fancies on the shadowed wall.
> The vines waved soft and green above,
> And there where one might tell his love,
> I told my griefs—I told her all!

"There is a certain distinction, added to natural magic, in these lines which show that Dunbar had it in him to create the more delicate as well as the broad popular effects of poetry. And here is a lyric which has for me a haunting impressiveness:

> Out in the sky the great dark clouds are massing;
> I look far out into the pregnant night,
> Where I can hear a solemn booming gun
> And catch the gleaming of a random light,
> That tells me that the ship I seek is passing, passing.
>
> My tearful eyes my soul's deep hurt are glassing;
> For I would hail and check that ship of ships.
> I stretch my hands imploring, cry aloud,
> My voice falls dead a foot from my own lips
> And but its ghost doth reach that vessel, passing, passing.
>
> O Earth, O Sky, O Ocean, both surpassing,
> O heart of mine, O soul that dreads the dark!
> Is there no hope for me? Is there no way
> That I may sight and check that speeding bark
> Which out of sight and sound is passing, passing.

"Here is another poignant footnote, 'The Debt':

> This is the debt I pay
> Just for one riotous day,
> Year of regret and grief,
> Sorrow without relief.
>
> Pay it I will to the end—
> Until the grave, my friend,
> Gives me a true release—
> Gives me the clasp of peace.
> Slight was the thing I bought,
> Small was the debt I thought,
> Poor was the loan at best—
> God! but the interest!

"Along with his instinctive poetic gift Dunbar combined no little literary skill and accomplishment. He had a nimble wit and a deft hand for epigram and the lighter forms of verse. Take these four lines entitled 'Theology':

> There is a heaven, for ever, day by day,
> The upward longing of my soul doth tell me so.
> There is a hell, I'm quite as sure; for pray
> If there were not, where would my neighbors go?

"But, of course, in the final assay, it is the instinctive, personal quality in a man's work that counts, and we forget all Dunbar's other accomplishments 'When Malindy Sings,'

> G'way an' quit dat noise, Miss Lucy—
> Put dat music book away;
> What's de use to keep on tryin'?
> Ef you practice twell you're gray,
> You caint sta't no notes a-flyin'
> Lak de ones dat rants and rings
> F'om de kitchen to de big woods
> When Malindy sings.

"We said it was necessary and easy to judge Dunbar's work, without consideration of his race. That it has an added significance as being the work of a Negro will not, of course, be denied—an appealing, almost tragic side. How ten times more ghastly to read of Southern lynchings with this book in one hand! 'Slow moves the pageant of a climbing race,' writes Dunbar in a moving apostrophe to his own people, but is it to be denied, as Mr. Howells says, 'that a race that has come to this effect in any member of it has attained civilization in him'? Nor can any but those blinded by race prejudice refuse to echo the noble hope which Mr. Howells rears on such achievement:

> I permitted myself, (he said) the imaginative prophecy that the hostilities and prejudices which had so long constrained his race were destined to vanish in the arts; that these were to be the final proof that God had made of one blood all nations of men. I thought Mr. Dunbar's merits positive and not comparative, and I held that if his black poems had been written by a white man I should not have found them less admirable. I accepted them as an evidence of the essential unity of the human race, which does not think or feel black in one and white in

another, but humanity in all.

"These complete poems of Paul Laurence Dunbar are indeed welcome and will take a permanent place in American literature; but, seeing that the ease and versatility of his talent led him, as so often happens with such spontaneity, into overvolubility, it would be a real service to his fame if these 'complete poems' were followed by a carefully chosen and classified selection of his best. It is to be hoped that his publishers may be encouraged to publish such selection before long."

Charles S. Osborne of 17 Walpole street, Boston, a negro porter employed by the Oakland Motor Car Company, 100 Massachusetts avenue, has just finished a portrait of Cardinal O'Connell, which in many ways proves the ability of the artist. The picture and the wood carving in the frame that encloses it, and the pedestal on which it stands, required eight weeks to finish.

The accomplishment is the more striking in that Mr. Osborne can devote only part of his spare time, about two hours a day when there is daylight, to the practicing of his favorite recreation and prospective life work. When his duties as porter are over at 5 o'clock in the afternoon he hastens to his little room, which is a studio as well, and while the light is good paints or does charcoal drawing.

Cardinal O'Connell's portrait, which is done in oil, was painted from a recent photograph by a well known Boston photographer, and is 20 by 27 inches. The carved and painted frame is about four feet high and is an excellent representation of the old Florentine art, as is the hand carved pedestal on which it rests. In the centre of the woodwork above the picture is a miniature reproduction of the "Nativity," and on either side in the carved replica of Florentine cathedral windows is an angel, one holding a harp and the other a bugle. On the base of the frame is carved a wreath of red roses, harmonizing with the cardinal's cape. The work of Mr. Osborne is a triumph over difficulties, for practically all of the carving was done with a jackknife. The portrait now stands on exhibition in the windows of Hallett & Davis Company.

Mr. Osborne was born in Savannah, Ga., in 1870, and spent the first 20 years of his life in the South. He worked with carpenters and learned panelling and moulding, but all the while he fostered a strong desire to become a painter. He used to draw in the sand with pointed sticks and occasionally procured a little crayon. Feeling that there was larger opportunity in the North, he came to Boston in 1891, and while working as a porter went to the evening school of the Boston Art Club. There he received instruction in charcoal drawing from Ernest Major.

Later he studied water colors under Miss Agnes Leavitt, an artist in Copley square. For several years after that he kept up his artistic endeavors alone, money not being very plentiful. He disposed of quite a number of paintings in this period, and with the proceeds he was enabled to go to the drawing school of Eric Pape in 1911, studying there three years. Much of his spare time has been spent in visiting art exhibitions and in the art department of the Boston City Library.

Mr. Osborne has sold a number of outdoor sketches and portraits done from life. He considers his best work to be the Oriental Dancing Girl, from life, a picture which took him six months to complete and which is now on exhibition at the Boston City Club. After a rest of two weeks, he intends to begin a work called "Star of Bethlehem," which he hopes to have on exhibition by Christmas.

rie Tisdale and Mrs. Dianah Dean. These two noble women have triumphantly won applause, not only of their own conscience but from their teachers and the public. They have been students at the Reynolds-Max well painting class and in June will receive diplomas. Being robbed of an opportunity in the days of slavery to secure an education, they determined to better their condition by going to night school. This did not satisfy them; they wanted to do more, and they took up the art of painting, doing hand work on china. Today they are doing a grade of work that would challenge the admiration of the most discerning critic.

Appointed Matron of Home.

It is appalling to think that this same Mrs. Tisdale, 70 years, was born a slave, sold on the auction block at the age of six years from her mother and father and was hired out to work for her clothing and food. After freedom, being the younger, she worked to support her parents who were brought back to her after the war. She was deprived of an education but in association of good people learned the things that made for a strong and industrious woman. She continued to improve her mentality and while in Louisville, Ky., at an advanced age, was elected matron of an orphans' home. In southern Illinois she was elected president of the Ladies' Educational Convention and a missionary of the B. Y. P. U. In 1912 she entered the Chicago Religious Training School at Olivet Baptist Church.

Enters Art Class.

The Rev. E. J. Fisher gave her encouragement. When it discontinued, she entered the Maxwell-Reynolds Bible Class and she began to paint. Her progress was wonderful. Her teacher took great interest in her. The paint brush became her idea. She says, "God seemed to unfold my mind and soul to grasp the art." Mrs. Tisdale is quite an interesting character and has a son, Clarence Tisdale, the tenor singer. She has sent him a hand painted shaving set for a Christmas present.

Chats with Reporter.

Speaking to a Defender reporter, she said:

"I have made 21 different pieces of china. Oh, how I long for the opportunity that modern women have, but I have such an ambition that I am not afraid to try when I look back and see how my old mother learned to read the third reader at the age of 65 years. While I realize I cannot reach the top, yet I will be found trying.

"God has blessed me with one son, who never neglects to send me every week a good fat letter, which supplies every need. For Thanksgiving he sent a box full of good things to eat, including a big, fat, well roasted turkey."

Mrs. Tisdale is now taking piano lessons and is doing splendidly.

Three Score Years and Ten.

Mrs. Dianah Dean, age 70, and one of the finest elderly women to meet in this city, was seen Sunday morning at the Olivet Baptist church, where she worships regularly. Mrs. Dean has also made remarkable progress with the brush at the Maxwell-Reynolds painting school. Mrs. Dean was seen Sunday night after church services by a Defender reporter.

"I want to have your picture taken," said the reporter.

"What on earth have I done," she said, "to get my picture in the paper?"

She was told of how many were speaking of her china painting and what a fine lesson it would be to have the younger generation know what a woman of her advanced age was doing and she readily consented.

A Product of Mississippi.

Mrs. Dean was born sixteen years before the war in Mississippi. Just after the war she moved to Topeka, Kansas. Twelve years ago she came to this city and joined Olivet Baptist church the first year of the pastorate of the Rev. E. J. Fisher. She is a consistent Christian and never misses her church services. In the cut is shown the beautiful hand work embroidery on the waist which was done by Mrs. Dean. From a slave to a finished artist is a great leap, and these two aged women should be an inspiration to the young people to take advantage of the many opportunities offered them.

USEFULNESS OF THE TEMPO CLUB.

The recent appearance at Manhattan Casino of the National Negro Orchestra, under the auspices of the newly organized and already famous Tempo Club, brings to us, together with many pleasant and unpleasant reminiscences, an august promise of what the near future shall unfold for our race in the enchanted realms of music. The American News. 4-17-14

Time was, and not so long ago, when the colored man as a factor in the musical world, was almost absolutely nil. But a new era dawned when, with the advent of the Fisk Jubilee Singers and the all-conquering march of the Syncopated Muse—a new kind of music that first saw the light of day within the narrow confines of the mud built huts of the Southern slave—the colored American took the first step towards entering into his own. The precincts of music have ever been the colored man's; for above all races he possesses pre-eminently the musical instinct.

The new era brought great men—splendid musical geniuses, like the late Coleridge-Taylor, and to-day we have and proudly own such conjuring names as James Reese Europe, president and organizer of the Tempo Club; Joseph Jordon, E. E. Thompson, Will Marion Cooke, Harry T. Burleigh, William H. Myers, Ford T. Dabney, Johnson, J. Leubrie Hill, Jesse Shipp and others.

What Mozart, Mendelssohn, Handel, Beethoven, Listz, Lang and others of the old masters were to the white race in a bygone day these men are to both the colored and white races in this modern day.

The organizers of the Tempo Club intend that the club shall have a permanent headquarters, with all facilities for supplying at short notice the best and highest type of colored musicians, who are in great demand at present with the palaces of mirth of the big cities of the North and West.

Music, Poetry and Art — 1914
(See also under Theatrical)

ACHIEVEMENTS OF A NEGRO ARTIST

Henry O. Tanner, a Negro, Whose Salon Pictures Are Pronounced Full of the Genius of Rembrandt

By Alvan F. Sanborn

The most distinctive event in the American section of the Champs-Elysees Salon this spring is the reappearance as an exhibitor, after several years of absence, of our only religious painter of international renown, Henry O. Tanner.

Tanner was born in Pittsburgh. He is the son, as Bostonians doubtless know, of a bishop of the African Methodist Episcopal Church and studied at one time for the ministry. He received his art instruction at the Philadelphia Academy of Fine Arts and at the Academie Julien in Paris. At first he aspired to be a marine painter, but, failing to satisfy his own severe judgment in this field, he took up animal work. Hence the "Daniel in the Lion's Den" (now in the Temple collection, Philadelphia), wherein the beasts somewhat overshadowed the figure of the prophet, but which nevertheless revealed to the artist, as to the world at large, his real vocation.

It is a long time—longer than I like to think—since this painting was exhibited; but I recall, as vividly as if it were but yesterday, the surprise it created—a surprise the greater, no doubt, that its author was a Negro.

The "Daniel" was followed—I am disregarding chronological order—by "The Annunciation" (representing the messenger of the Lord as a blaze of light, instead of as an angel—a curious and probably unintentional analogy with the pagan myth of Danae), now in the Wilstach collection of Philadelphia; by "The Five Wise and the Five Foolish Virgins," which went, if I remember right, to the Carnegie Institute, and by the "Resurrection of Lazarus" and "Christ and the Disciples at Emmaus," which were bought by the French Government for the Luxembourg Museum, etc. Tanner's salon pictures and his exhibit at the Paris Universal Exposition of 1900 brought him divers awards and medals, and he was made a member of the Societe Internationale de Peintres et de Sculpteurs.

Has the Genius of Rembrandt

"I find in Tanner," observed a French critic, "something of the genius of Rembrandt. This is seen in the manner of his composition and in his style of execution. The composition of his pictures is veiled, being indicated less by distinct and precise drawing than by the play of lights and shadows. His painting is harmonious, with a preference for sombre tints, the general effect of his color schemes giving a greater luminousness to the light tones of the principal figures. In spite of this similarity to the Dutch master, there is a strong personality in the American painter, whose works reveal profound thoughtfulness, penetrating psychology and a nature truly poetic."

"Tanner's work," said another French critic, "is curious technically. We are confronted by a solid knowledge that is sure of itself. The weighty strokes, which, when seen from near by, resemble a veneer of mahogany, evidently come from a flowing and unctuous brush. Through the thick paint plays a soft light which models the outlines in chiaroscuro."

And the painter Aman-Jean said of the "Resurrection of Lazarus": "The picture is in a low key, sombre and rich, somewhat dim and yet luminous, with great wealth of expression and variety in the faces fixed upon the dead man who is returning to the light."

Tanner's two 1914 exhibits are entitled "Mary" and "Christ" at the "House of Lazarus."

The "Mary" representts a woman with a Jewish—or is it an Indian?—cast of countenance, holding a tiny Oriental lamp, which serves dimly to light the canvas. At first view, you perceive nothing except the lamp and the woman; but by gazing long and fixedly you gradually make out walls, a species of couch and a green curtain—just as happens when you pass from bright sunshine into a dark, dusky room.

In point of composition, this "Mary" bears a close resemblance to "The Annunciation" of the Wilstach collection, and there is the same Rembrandtesque concentration of light upon the principal point of interest; but there is nothing in the canvas—at least I have found nothing—to indicate what event or experience it is intended to express, nor even whether the Mary is Mary the mother of Jesus, or Mary the Sister of Lazarus or Mary Magdalene. A visitor without a catalogue would as soon take it for a Salome scheming the downfall of the Baptist, a Judith making ready to receive Holofernes or even a Lady Macbeth; for Mary looks for all the world like a dangerous woman bent on some mysterious tragic adventure. The indefiniteness does not impair in the slightest degree the purely sensuous qualities of the work; but it is a bit exasperating and it does impair its intellectual and spiritual significance.

Tanner's Latest Canvas

The "Christ at the House of Lazarus" is a very large canvas representing the Godman, with Lazarus and Mary, at a table which Martha is serving.

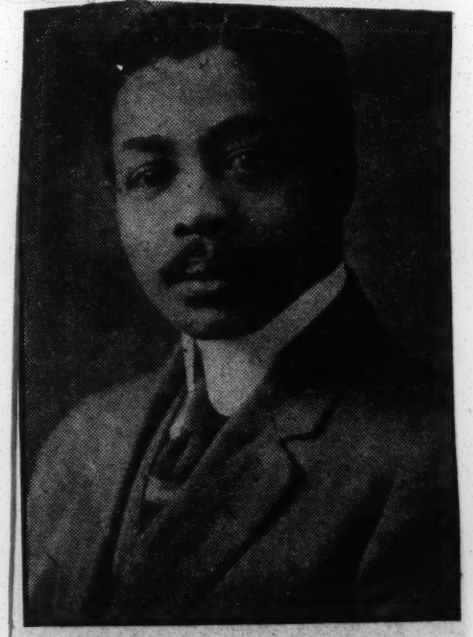
Tanner has spent two years in the Holy Land, and he is reputed to be as faithful (fortunately without being likewise as photographic) as Tissot to the outward details of Oriental life. He may have practised his customary fidelity to fact in visualizing for us the home of Lazarus, the costumes and the furnishings may be those of the Palestine of twenty centuries ago; but, for some reason not easy to determine, the general impression conveyed by the scene is rather that of an ultra-aesthetic modern interior and an American interior at that; and the dish which Martha holds alluringly aloft bears a most tantalizing resemblance (in the eyes of an overheated, dust-choked Salon visitor) to good American ice cream. In an event, the physiognomies are not pronouncedly Semitic. The Lazarus—one of the noblest embodiments of religious rapture in contemporaneous art, more impressive than the Christ even—is a freely conceived and executed portrait of the artist himself; and those who should know, confidently affirm that the Mary and the Martha (visages unmistakably instinctive wtih the fine social and intellectual aggressiveness of the higher types of the new modern woman) are likewise portraits.

This anachronism—for which, as to that, there are plenty of noble precedents—does not interfere with the color rhythms of the painting nor with its poetic import, and it would be as puerile as it would be ungracious to reflect upon it. I may, however, be permitted to query why the painter should have chosen to make the face of Mary express irritability rather than exaltation, to make her appear very close to an outbreak of ill temper rather than on the verge of ecstacy. Did he mean to imply that the dreamful Mary was exasperated by the inopportune appearance of the practical Martha and her worldly ice cream?

I have not seen Tanner's work for a number of years and my memory of his earlier technique may be sadly at fault; but my impression is that it has undergone something of a transformation. He seems to me to have raised and lightened his color key (in accordance with the dominant tendency of the hour), replacing the mahoganies of his palette with greens, blues and violets analogous to those always particularly dear to Aman-Jean.

Is it because of my own unavoidable preoccupation with technical considerations that I fancy I detect in these latest works a touch of preciosity, which was conspicuous for its absence in the former works and which deflowers the well-night naive spirituality that set Tanner apart? Or has the painter, in readjusting himself to new means of expression, allowed his perfectly legitimate preoccupation with technical problems to appear somewhat too much? The former, I trust. It was largely because Tanner's paintings, like those of Fra Angelico, were an indubitable expression of profound religious faith that they made so profound an appeal in an age in which genuine piety is rare. There is no good reason to suppose that Tanner is less profoundly religious to-day than in the past; but in the course of years of rubbing against life he has inevitably become more sophisticated, and that way lies danger. For the religious artist, there is no pitfall to be compared with the pitfall of sophistication.

—Boston Transcript.



WELLINGTON B. ADAMS,

Poet and Composer of Washington D. C. Author, "Lyrics of an Humble Birth" and many poems not published in that book. He is styled the successor of Paul Laurence Dunbar as dialect writer. He is now touring Virginia.

Fisk Jubilee Singers Render Delightful Series of Songs

Constitution 7-10-14

That peculiar quality in the negro voice which finds its best and truest expression in the folk songs of the race delighted a fairly good size audience at the First Congregational church last night, when the Fisk Jubilee Singers rendered a program which alternately moved to mirth or touched an indefinable note of sadness which certain minor strains alone can bring into being. The chorus of negro melody—a melody which suggests the tragedy and suffering of the race or, at times, pictures its lightheartedness and its joys—was never more adequately expressed. Alternately you were brought face to face with the faithful black "mammy" of your childhood, gently crooning you to sleep, or you were tinged with a touch of religious fervor as you listened to words suggestive of limitless faith and hope.

It was an evening of sheer enjoyment, and the pity is that the audience was not larger. What it lacked in numbers was amply compensated for in appreciation. The white people in the audience were particularly enthusiastic in their applause.

The Fisk Jubilee Singers this year are a quartet of two men and two women. In other years they have been males.

The program, in addition to the wealth of folk songs, included several numbers by well-known composers. An arrangement of W. E. Henley's celebrated poem "Unafraid" was splendidly rendered by N. W. Ryder, who has an exceptionally fine baritone voice. "I Hear You Calling Me," sung by J. W. Work, was a treat.

But it was the folk songs which struck the more responsive chord. Frank L. Stanton's "Mighty Lak a Rose," was never more delightfully sung. "Couldn't Hear Nobody Pray," a song abounding in the most delicate of minor notes all but brought tears by its sheer pathos.

"Swing Low, Sweet Chariot," was another number which was exceptionally well done.

Tonight the festival will be brought to a close with an ambitious program of which Anita Patti Brown is the star.

S. O.

TANNER MASTERPIECE

The Examiner

PITTSBURG COLORED PAINTER TAKES PARIS BY STORM

2/27/14

HENRY O. TANNER'S SALON PICTURES ARE PRONOUNCED FULL OF THE GENIUS OF REMBRANDT, SAY THE FRENCH CRITIC.

By Alvan F. Sanborn.

(In Boston Transcript, June 24.)

The most distinctive event in the American section of the Champs-Elysees Salon this spring is the reappearance as an exhibitor, after several years of absence, of our only religious painter of international renown, Henry O. Tanner.

Tanner was born in Pittsburgh. He is the son, as Bostonians doubtless know, of a bishop of the African Methodist Episcopal church and studied at one time for the ministry. He received his art instruction at the Philadelphia Academy of Fine Arts and at the Academie Julien in Paris. At first he aspired to be a marine painter, but, failing to satisfy his own severe judgment in this field, he took up animal work. Hence the "Daniel in the Lion's Den" (now in the Temple collection, Philadelphia), wherein the beasts somewhat overshadowed the figure of the prophet, but which nevertheless revealed to the artist himself, as to the world at large, his real vocation.

It is a long time—longer than I like to think—since this painting was exhibited; but I recall, as vividly as if it were but yesterday, the surprise it created—a surprise the greater, no doubt, that its author was a Negro.

The "Daniel" was followed—I am disregarding chronological order—by "The Annunciation" (representing the messenger of the Lord as a blaze of light, instead of as an angel—a curious and probably unintentional analogy with the pagan myth of Danae), is now in the Wilstach collection of Philadelphia; by "The Five Wise and the Five Foolish Virgins," which went, if I remember right, to the Carnegie Institute, and by "Resurrection of Lazarus" and "Christ and the Disciples at Emmaus," which were bought by the French Government for the Luxembourg Museum, etc. Tanner's salon pictures and his exhibit at the Paris Universal Exposition of 1900 brought him divers awards and medals, and he was made a member of the Societe Internationale de Peintres et de Sculpteurs.

Has the Genius of Rembrandt.

"I find in Tanner," observed a French critic, "something of the genius of Rembrandt. This is seen in the manner of his composition and in his style of execution. The composition of his pictures is veiled, being indicated less by distinct and precise drawing than by the play of lights and shadows. His painting is harmonious, with a preference for sombre tints, the general effect of his color schemes giving a greater luminousness to the light tones of the principal figures. In spite of the similarity to the Dutch master, there is a strong personality in the American painter, whose works reveal profound thoughtfulness, penetrating psychology and a nature truly poetic."

"Tanner's work," said another French critic, "is curious technically. We are confronted by a solid knowledge that is sure of itself. The weighty strokes, which, when seen from near by, resemble a veneer of mahogany, evidently come from a flowing and unctuous brush. Through the thick paint plays a soft light which models the outlines in chiaroscuro."

And the painter Aman-Jean said of the "Resurrection of Lazarus": "The picture is in a low key, sombre and rich, somewhat dim and yet luminous, with great wealth of expression and variety in the faces fixed upon the dead man who is returning to the light."

Tanner's two 1914 exhibits are entitled "Mary" and "Christ at the House of Lazarus."

The "Mary" represents a woman with a Jewish—or is it an Indian?—cast of countenance, holding a tiny Oriental lamp, which serves dimly to light the canvas. At first view, you perceive nothing except the lamp and the woman; but by gazing long and fixedly you gradually make out walls, a species of couch and a green curtain—just as happens when you pass from bright sunshine into a dark, dusky room.

In point of composition, this "Mary" bears a close resemblance to "The Annunciation" of the Wilstach collection, and there is the same Rembrandtesque concentration of light upon the principal point of interest; but there is nothing in the canvas—at least I have found nothing—to indicate what event or experience it is intended to express, nor even whether the Mary is Mary the mother of Jesus, or Mary the sister of Lazarus or Mary Magdalene. A visitor without a catalogue would as soon take it for a Salome scheming the downfall of the Baptist, a Judith making ready to receive Holofernes or even a Lady Macbeth; for Mary looks for all the world like a dangerous woman bent on some mysterious tragic adventure. The indefiniteness does not impair in the slightest degree the purely sensuous qualities of the work; but it is a bit exasperating and it does impair its intellectual and spirtual significance.

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GRAND MASTER'S LETTER.

Hon. Nelson C. Crews,

My Dear Grand Master: I received a copy of the Sun containing the account of your recent wedding, also your letter, and they did my heart good. The little token I sent was simply a slight appreciation of the love and respect I have for you and your wife, both of whose families I have known for forty years. Let me tell you a little story. When I was married many years ago it cost me fifty cents. My mother-in-law gave me a half-dozen young chickens but no rooster; I bought a rooster on credit and paid for it by splitting cord wood.

His First Home.

My first home I built in two days of timber I cut myself so you can imagine the kind of ahouse that I had. No floor, no windows, only a log left out for a window to let the light in. The roof covered with brush and on top of that a layer of dirt and yet, believe me, dear Crews, we were really happy. But as you can see the young people of today with their opportunities have a bright future. I could not at that time write my name nor know it if I saw it written, but thank God, time, patience and perservance have brought their reward.

Give my regards to the men of No. 36 K. of P. No better nor grander body of men live than they and I hope they will succeed. I am sending you

A New Photo

of Boone and myself after thirty-five long years together, with cuts of a number of churches we have played recently. We are in the town of your old friend and mine, Alexander Clark, a more brilliant man of our race or Mason never lived than he. I was Grand Junior Warden under his administration forty-two years ago. How many changes have taken place since that day.

With best wishes, I remain,

Your friend and brother,

JOHN LANGE.

Music, Poetry and Art — 1914
(See also under Theatrical)

GOOD WORK IN MUSIC.

(BY LUCIEN H. WHITE.)

IN 1901 a little woman came to Jersey City, N. J., and opened a music studio. She was Miss Lily A. Lee, and she had prior to that time been engaged at the Walker Baptist Institute, Augusta, Ga., in which school and city she made a marked impress upon the music and artistic life. Her training was received at Oberlin College, Ohio.

The fourteenth annual exhibition by the pupils of Miss Lee's music class opened Thursday evening, June 11, at Phillips' Hall, 766 Bergen avenue, with the graduating exercises of Helen A. Jackson, a little 15-year-old girl, who is the first pupil to finish the complete course of study mapped out by Miss Lee.

Miss Jackson made her debut in an ambitious program, one calculated to tax the ability of a more mature student. Among her numbers she essayed Coleridge-Taylor's transcription of the Negro spiritual, "Steal Away"; two technical studies in demonstration of her physical development, and the Hungarian Rhapsody, No. 2, by Liszt.

The work done by the little girl cannot be judged from the same standpoint as would be that of a finished performer who has attained full maturity. The child is still a student, and will have to undergo a long course of hard and fithful endeavor before she can hope to be called a finished pianiste. But she gives promise. She has had the benefit of capable direction by a qualified teacher, and there is every reason to believe that a continuance of effort and study will bring most commendable results. The little miss has splendid technique and much musical understanding. It is to be hoped that her parents will not be misled by popular adulation into a desire to "show her off," and thus develop a large bump of self-conceit. If that is done the child will probably think she has learned all there is to learn and that will be the end of her development.

On the contrary, if she is encouraged to study and given a realization of the fact that her musical career is at its very threshold, Helen Jackson will undoubtedly become a musician of power and accomplishment. She seems to be modest and unassuming, and if the large audience assembled for the exercises affected her nerves, she gave no outward sign. The one criticism I would make in this particular is that it would be in good taste to have the fingers free of rings, especially rings in which are set glittering jewels. The flash or glimmer from a jewel on the finger, if it doesn't distract the player's attention, will certainly catch an auditor's eye and attract interest that otherwise would be given to the music.

Supporting artists on the program were Mme. Lee-Strother, soprano, of New York, a sister to Miss Lee, and Jacob Pease, 'cellóist. Mme. Lee-Strother sang Tosti's "Good-Bye," and Mr. Pease played "Wie einst in schöner'n Tagen," by Popper. Mr. Pease gave a splendid rendition and maintained the high artistic standard which has been set in his annual recitals. Mme. Lee-Strother acted as mistress of ceremonies throughout the evening, and it may be that her duties interfered with her vocal poise. She has a good voice, but hardly did justice to herself on Tosti's ballad. An orchestra composed of Mr. Le Garee, violin; R. F. Douge, clarionet; Jacob Pease, 'cello; Fred Gaines, cornet, and Mrs. F. A. Taylor, piano, opened the program with "The Bridal Rose Overture." Pupils from the classes who assisted were Beatrice Allen, Euclid Ghee, Raymond Lawrence, Bertha Link, Mamie Prince, Celestine Smith and Marion Smith. Little Sarah Raynes, who is being instructed by Miss Jackson, played a duet with her instructress. Beautiful floral tributes were given to Miss Jackson and to Miss Lee.

The following was the program:

1. Overture, "The Bridal Rose," orchestra.
2. Piano solos, (a) "Uber die Steppe Hin," Schytte;; (b) "Steal Away," Coleridge-Taylor, Miss Helen A. Jackson.
3. Two pianos, eight hands, "Galop de Concert," Milde.
   Piano I, Mamie S. Prince and Maron Smith.
   Piano II, M. Beatrice Allen and Euclid P. Ghee.
4. Technical Work (a) Trill Study, Schulhoff; (b) Octave Study, Kullak, Miss Helen A. Jackson.
5. Love's Menu, Tyers, L. Celestine H. Smith, Raymond Lawrence and orchestra.
6. Duet, "Flower Fairies," Fearis, Sarah Raynes and Miss H. A. Jackson.
7. Two pianos, four hands and orchestra, "Capriccio brilliant," Mendelssohn.
   Piano I, Miss Helen A. Jackson.
   Piano II, Bertha V Link.
8. Violoncello solo, "Wie einst in schoner'n Tagen," Popper, Prof. Jacob Pease.
9. Vocal solo, "Good Bye!" Tosti, Mme Lee-Strother.
10. Hungarian Rhapsody, No. II, Liszt. Miss Helen A. Jackson.

Introduction of speaker, Mrs. I. M. Howell.
Address, "Our Young People the Hope of the Race," Mrs. M. C. Lawton.
Presentation of certificate, Mme. Lee Strother.

Mrs. M. C. Lawton, of Brooklyn, delivered a splendid address, full of strong and wholesome advice. Mrs. Helen Howell made a charming and appropriate speech introducing Mrs. Lawton. The certificate of graduation was presented to Miss Jackson by the mistress of ceremonies. The ushers were Edgar A. Pamenter, Edward A. Abbott, James B. Duporte and John Lewis, of the Spartan Field Club, of New York.

After the exercises were concluded the floor was cleared and the orchestra furnished delightful dance music.

Friday night the regular exhibition of the members of the class took place. Phillips' Hall was again filled with parents and friends of the pupils and of Miss Lee. The program was splendidly arranged and was notable in that while the pupils were given ample recognition, it was much shortened as compared with last year's program. As on the first night, dancing was enjoyed by the folks at the conclusion of the exercises.

In the awarding of honors, medals and class honors were given the pupils according to the records made. Awards were as follows:

Medal and Class Emblem for excellent work and regularity in reporting for lessons—Miss Helen A. Jackson, M. B. Allen, M. J. Beale, A. V. Blanche, L. M. Blanche, G. W. Cannon, J. L. Cole, I. F. Ghee, H. A Gross, M. L. Gross, R. V. Jackson, M. C. Johnson, E. J. Jones, D. Lawrence, R. Lawrenee, B. V. Link, W. A. McCraw, C. E. Nygaard, M. P. Randolph, V. M. Richards, L. C. H. Smith, M. Smith, M. J. Smith, F. J. Steele, R. E. Taylor, W. A. Tibbs, D. L. Wright.

Medal—M S. Prince, A. M. Wall.

Class Emblem for regularity in reporting for lessons—C. W. Banks, M. E. Banks, E. P. Ghee, E. M. Gross, H. G. Hutton, E. E. I. Stoothoff, E. Moore.

Reward to pupils taking one lesson a week, for regularity and excellent work—W. H. Boyd, G. D. Cannon, H. T. Cheatam, E. L. Chisolm, C. Davidson.

Gold Ring—E. L. Chisolm.

Promotions—M. B. Allen (2), C. V. Askew, C. W. Banks, M. E. Banks, M. J. Beale, A. V. Blanche, L. M. Blanche, A. F. Boswell, B. J. Boyd, W. H. Boyd, G. D. Cannon, G. W. Cannon, H. T. Cheatam, E. L. Chisholm, J. L. Cole, Mr. J. Coleman, E. A. Foil (2), E. P. Ghee, E. M. Gross, H. A. Gross, Mrs. L. H. Harris, K. B. Hope, H. G. Hutton, H. A. Jackson (2), R. V. Jackson, M. C. Johnson, E. J. Jones, D. Lawrence, R. Lawrence, B. V. Link, C. E. L. Link, E. Moore, W. A. McCraw, C. E. Nygaard, M. S. Prince (2), M. P. Randolph, V. M. Richards, G. B. Robinson, H. W. Schroeder, Mrs. M. Scorner, Mrs. A. E. Smalley, L. C. H. Smith, M. Smith (2), M. J. Smith, F. J. Steele, E. E. I. Stoothoff, G. A. Stoothoff, H. N. Stoothoff, R. E. Taylor, W. A. Tibbs, A. M. Wall, M. Williams, D. L. Wright.

NEW YORK EVENING POST

12 December 1914

NEGRO MUSIC FOR GRAINGER

CONCERT AT SCHOOL SETTLEMENT IN HIS HONOR.

Australian Pianist and Composer Will Be Guest To-morrow — Miss Kitty Cheatham Urges Inspirational Value of Negro Folk Music and Necessity of Saving Its High Character

Percy Grainger, the Australian pianist and composer, whose orchestral settings of British folk songs and tunes aroused enthusiasm at the recent concerts of the New York Symphony Orchestra, will be the guest to-morrow at the weekly Sunday afternoon concert of the Musical School Settlement for Colored People, when the best negro musicians in New York will play a full programme of negro music in his honor.

The Music School Settlement, which has a new building containing a large concert hall at 6 West 131st Street, in the heart of the negro district in Harlem, has made a successful feature of these informal Sunday afternoon meetings and concerts, if the growing size of the attendance of both colored and white people may be taken as an index. Among the people who will take part during the present season are David Mannes, Talcott Williams, Howard Brockway, J. Rosamond Johnson, H. E. Krehbiel, and Thomas Mott Osborne.

PRAISES NEGRO FOLK-SONG.

At the concert last Sunday Miss Kitty Cheatham, the Southern musician, talked on the true significance of negro music and the necessity of awakening a true appreciation of the folk-song. She illustrated many of her points by singing verses from the negro hymns and plantation songs. Miss Cheatham has travelled extensively in Europe, and was invited to give a lecture at the University of Berlin on the subject of the negro folk-song.

Miss Cheatham said that the negro folk-song held a unique position in the folk-music of the world, and that the nearest approach to it was the peasant music of Russia. For years she had defended its "inspirational well-springs," had pleaded for its serious recognition in America and Europe, and had fought the theory that only the sensuous emotions of the negroes had been stirred by the Biblical episodes which inspired the songs. Miss Cheatham said that the music was really inspirational, and told of a talk with Ella Shepard Moore, the accompanist of the original Jubilee Singers who toured America and Europe and raised the original endowment fund for Fisk University.

Miss Cheatham said that Mrs. Moore said to her:

"When we went on our tour, Miss Kitty, we never gave a concert, we never went on the stage to sing, until we had all knelt down and asked God to make us pure enough and humble enough to go before the people and lift and heal them with our music."

URGES LOYALTY TO RACE IDEALS.

Miss Cheatham also urged the negroes to protest against the general idea that much of the exaggerated dancing came from their race, and warned them that their "rare mimetic gifts" might lead them into temptation unless they imitated only the best and held before them the conditions from which their music sprang. She said that in all her lectures she had given the negro music "the dignity that belongs to it," and that if she, as a representative of the white race, could do that, they should also.

In concluding she said:

"Never have we had, as American citizens, such responsibilities as we have to-day. The eyes of the whole world are turned upon us. We are the spiritual battle ground and schoolhouse for all nations. God has given you through your music the essential fundamentals that are needed to build up His universal Temple not made with hands.'"

OPENS NEW MUSIC SCHOOL

D. I. Martin, Former Head of Settlement, Starts Under Auspicious Circumstances in W. 136th Street.

Evidently the large number of friends which David I. Martin made while he was head of the Music School Settlement on [illegible] West 134th street, followed him to the Martin-Smith Music School which opened under his direction at 139 West 136th street, Wednesday evening. The building was by no means large enough to accommodate the great number that jammed it, probably more for the purpose of showing Director Martin what they thought of him than they were eager to witness the musical program that had been prepared. So while it is true the musical numbers were features of the opening, yet it must be said that those present seemed more anxious to hear the talk of Prof. Martin and Miss Minnie Brown, who seemingly were anxious that it should be known why they are now in 136th street and at the head of a new school. After the exercises refreshments were sold and music was played for dancing on both the upper and lower floors.

LONDON PRAISES POET

Colored Student at Columbia University School of Journalism Commended by Conservative British Periodical.

The London Literary World, the leading critical magazine of Great Britain, in its April issue praised Fenton Johnson, a young colored poet, now a student at the Pulitzer School

of Journalism, Columbia University. The Literary World says: "Mr. Johnson is a young colored poet of America; some of his poetry is in the formal cultivated English, some in the corrupted language of the American colored race. The latter rings true; it expresses with singular intensity, the joys and sorrows of a subject race."

Mr. Johnson is the author of "A Little Dreaming," which was published by the Standard Company under the auspices of Josephine Turck Baker, editor of Correct English, in July, 1913. Since then, besides the London criticism, Mr. Johnson has won favorable comments from the American Review of Reviews and the Poetry

FENTON JOHNSON

Journal, as well as scores of daily newspapers. The Review of Reviews, in its comments, said: "'A Little Dreaming' gives promise of a true poetic gift, a natural spontaneous lyricism, with the distinguishing characteristics of Paul Laurence Dunbar. Many of the lines are melodious with the primitive, plaintive reediness of the negro spirituals of slave days."

Since coming to New York from his home in Chicago, Johnson has won the friendship of Albert Shaw, editor of the Review of Reviews, and Jeanne

Music Settlement Notes.

On last Sunday at 3 o'clock Miss Kitty Cheatham spoke to a large and enthusiastic audience on "The Ethical Relations—Folk Songs to the Development of the Race," illustrated by Negro songs and received a genuine ovation. Miss Cheatham beautifully gowned and physically charming, made a splendid appearance, and the audience was soon under her influence. Miss Cheatham has done more than any living artist to make the Negro Sorrow Songs known all over the world and her charming rendition of quite a number Sunday afternoon revealed her as a supreme artist in her chosen field.

The accompaniments by J. Rosamond Johnson were a delight, not to mention the two songs he gave at the conclusion of the program.

On Sunday afternoon, December 13, the school will offer a program of Negro music performed by Negro musicians in honor of Percy Granger, the famous English composer now visiting in this country. At the close of the program Mr. Granger will play some of his own compositions and other music. Mr. Grainger's works are being performed on the orchestra recitals in Carnegie and Aeolian Halls. In London his powers as a conductor and his mastery and charms as a composer have made him one of the most popular musical figures of to-day. In Germany, Russia, Austria, Holland, and Scandinavia he met with enthusiasm such as is reserved for few. Mr. Grainger, who has already visited the school, is keenly interested in Negro Music and the work of our Music Settlement.

The Choral Society will begin its rehearsals Saturday evening at 8 o'clock. A large number have registered.

Mrs. Dora Cole Norman's class in social dances gave the fourth of its series last Friday night. In spite of many other attractions on the same night a large and happy number assembled.

On Saturday afternoon Mrs. Norman's junior class of over fifty pupils met in the large assembly room to prepare for the Christmas folk dances. A number of patrons have generously donated many presents which will be given to each pupil from the Xmas tree. After the folk dance rehearsals many pleasing games were participated in and later many delicacies of the season were served.

THE WORK OF WILLIAM E. SCOTT, THE HOOSIER ARTIST, ON EXHIBITION IN CHICAGO.

Special to Indianapolis Freeman.

CHICAGO, Ill.—William E. Scott, the great negro Hoosier artist is here in Chicago and has had a very successful exhibition of his pictures in the reception parlors of the Wabash branch Y. M. C. A.

Mr. Scott has been the recipient of many parties and receptions during his sojourn in this cosmopolitan city, both from the negro and white citizens. It was here in the Chicago School of Art that Mr. Scott received his earlier training and also a scholarship abroad.

While being here he has been called upon to paint the portraits of several wealthy white and colored citizens besides disposing of several of his best pictures.

Another great honor that has been bestowed upon Mr. Scott is in the selection of names among those of Indiana's greatest artists, who are to furnish the interior decorations for the new building of the City Hospital in Indianapolis. In a special message sent to Mr. Scott to obtain his services for his part of the work, the letter read that since he was one of Indiana's foremost artists that his services were wanted in this above mentioned work. And to further show the great appreciation of Mr. Scott's ability by the directors of the institution he is to furnish the decorations for the first floor with the privilege of selecting his own subjects. This will keep Mr. Scott busy all summer and will doubtless lead to other work that will keep the renowned artist in this country for a year.

Among the other artists who will furnish decorations are Forsythe, Steel, Otis, Adams, Wheeler, Wayman, Adams, Grap and Starke.

This is indeed a great honor for the whole negro race and when such things are noticed it parts the shadowy haze of doubt which stands between the negro race and success and gives a hopeful ray of light for the future.

NORLE SISSLE.

COLORED FESTIVAL LASTS THREE NIGHTS

Constitution

Scope of Atlanta Musical Association Enlarged and the Name Is Changed.

6-14-14

The Atlanta Colored Music Festival association has enlarged its scope and changed its name, and will hereafter be known as the Georgia Music Festival association. A. F. Herndon is president, J. B. Greenwood vice president, C. C. Cater, treasurer, L. G. Watts, auditor, and H. H. Proctor, secretary, and C. A. Bullard, chief usher.

The fifth annual music festival will be held here July 1, 2 and 3. Instead of the city auditorium the festival will be held in the auditorium of the First Congregational church, colored. Instead of having the festival at one point only there will be other festivals at which the same talent will be used at Chattanooga, Macon, Savannah, Thomasville and other points. A local chorus will be organized in each city.

The Atlanta festival will have three nights this year. The first night "Joan of Arc" will be given, with Sylvia Ward Olden, of New Orleans, La., in the leading role, supported by a female chorus. The second night will be "Jubilee Night," and the entire program will be in charge of the famous Fisk Jubilee singers, Prof. J. W. Work conductor. The third night will be taken up with the grand concert of Patti Brown, of Chicago, as the star, supported by other singers and a chorus of 100 mixed voices. Prof. Carl Diton, of New York, an expert musician, will be the conductor of the choruses.

The festival will be held in connection with the twentieth anniversary of the pastorate of Rev. H. H. Proctor, and appropriate exercises will mark this event, with addresses by visiting clergymen Sunday, July 5.

CARNEGIE CONCERT BIG HIT

The American N.Y. 7-8-14

Classy Music by Vocal and Instrumental Artists Excels Many Similar Functions in Great Hall.

The third annual concert for the benefit of the Music School Settlement for Colored People at 257 West 134th street, given in Carnegie Hall Wednesday evening, excelled in many particulars others which have been held under the same auspices. The huge affair, which brought the greatest number ever seen at one of these concerts, was managed by Elbridge L. Adams, president of the Music School Settlement, and who for some time has been much interested in the advancement of colored boys and girls who are instructed at the Harlem institution by David I. Martin, one of the city's best instructors. Long before the hour for the concert Carnegie Hall was jammed with admiring friends and supporters of the school, who seemed only too anxious to applaud the numbers on the well arranged program, which was composed, sung and played by many leading vocal and instrumental artists and a chorus of nearly 100 voices, under the direction of Harry T. Burleigh and Will Marion Cook. Many times the great audience appeared anxious to arise and applaud the very classy music by the Symphony Orchestra, led by James Reese Europe and William H. Tyers. It also could be noticed that many were disappointed at not hearing a concert wholly made up of artists appearing in roles which they claim is altogether confined and characteristic of the colored race, as they managed to place this affair on a higher scale than any which have been held before it.

MISS HAZEL HARRISON ARRIVES IN NEW YORK

Kemper Herrald Arrives from Berlin —Major R. R. Jackson Stops at New York Enroute to Windy City.

Special to the Chicago Defender.

New York, Sept. [illegible]

Miss Harrison, who went abroad sometime ago to finish her musical education, is back in the States on her way to Chicago. While in New York she gave a special recital at the home of Bishop Walters. Among those present were Bishop and Mrs. Walters, Mr. Harry Burleigh, Mr. Melville Charlton, Mr. J. Rosamond Johnson and Mr. C. Luckyth Roberts. Miss Harrison acquitted herself nicely and displayed much ability.

Major R. R. Jackson and W. G. Anderson, who attended the B. M. C. convention at Boston, Mass., stopped in New York to greet their many friends; then left for Chicago.

The wise and courageous mayor of Boston issued an order recently to all theatrical managers of that city to discontinue the use of the word nigger being used by any of the performers. Surely but slowly the Afro-American is coming into his own along the line of respect and consideration.

Mr. Kemper Herrald, the musician, has just arrived from Berlin on his way to Chicago. He stopped in New York long enough to fill a three days' engagement at the Lafayette theater.

COLORED FESTIVAL OF MUSIC OPENS TONIGHT

Annual Event Promises to Prove a Rare Treat to Lovers of Music.

Constitution 7-8-14

Widespread interest exists in the fifth annual colored music festival, which opens tonight at the First Congregational church, corner Courtland and Houston streets, and continues through Thursday and Friday nights.

The final rehearsal of the chorus of 100 voices was held under the direction of Professor Carl Diton, of Philadelphia, last night, and the director is greatly pleased with the work of the chorus. One of the features of the evening will be the living French flag made by the chorus of 100 colored girls dressed in blue, white and red. The chief feature of the evening will be the singing of Sylvia Ward Olden, known as the Creole queen of song, who will take the leading part in "Joan or Arc." She has a rich soprano, and has never before been heard in this city. A fine musical critic has pronounced her voice finely fitted for grand opera.

Tickets for whites are on sale at Phillips & Crew company, and the Cable Piano company.

The following is the program in full for tonight:

Organ Solo—Nellie Askew.

Fairy Chorus—(a) Lullaby, Mulrey; (b) "Blow Balmy Breeze," Warner—Young people's chorus.

Chorus—"Roumanian Love Song," Gaines.

Piano Solo—Mabel Ridley.

Female Sextet (from Mary Magdalene) Massenett.

Choruses—(a) "Faith, Hope and Love.' Shelley; (b) "First Smile of May," Franck.

Solo—"It This the Man" (from La Traviata), Verdi—Sylvia Ward Olden.

Waltz (for two pianos), Von Wilm—Mabel Ridley, first piano; Professor Carl Diton, second piano.

Cantata—"The Death of Joan of Arc," Bemberg.

Solo—Sylvia Ward Olden.

MME. SELIKA, SOLOIST AT MARTIN CONCERT

The Age [illegible]

Among the special features offered at the Martin recital April 24 at the new Star Casino will be Mme. Selika as soloist with the chorus of children from the Colored Orphanage at Riverdale, N. Y., and the Settlement Orchestra. A unique arrangement of "The Old Folks at Home" for solo, orchestra and chorus will be presented by her. Other features will include the first appearance of a young women's orchestra who will play Mendelssohn's songs without words. Helena Sheldon Johnson, the clever child dancer, will interpret in classic poses the music played by the young women.

The Riverdale children will sing the choral part of the toy symphony which is scored for nine toys, including a cuckoo, nightingale, toy drum, two toy trumpets (G and C), rattle, cymbals, triangle, lark, string orchestra and piano (four hands).

The settlement chorus which lately sang in Carnegie Hall will sing the Beethoven "Hymn to Nature." This number will be conducted by William C. Elkins. An overture built on Negro themes by Conrad C. Held will be played for the first time.

The string quartet composed of Master Fenner, first violin (age 12); Master Butler, second violin (age 10); Master Eugene Mars Martin, viola (age 9), and David Irwin Martin, Jr. (age 6), will play an Adagio by Correlli and a Menuette by Mozart.

The children's orchestra, 35 strong, will contribute the Humoresque of Dvorak and a Canzonetta by Mozart for strings, solo part to be played by Master David Irwin Martin, Jr.

To Appear In Concert Soon.

Miss Hazel Harrison, of Laporte, Ind., is back in the States and is at home with her parents. She arrived last week after a tremendous journey through the war zone. She has been abroad for three years, this being her second time. She studied with Petri, of the Berlin Conservatory of Music and played to Bozoni, Germany's greatest music teacher and composer. Miss Harrison has wonderfully improved since her last appearance in the Windy City. She is regarded by the masters abroad to be one of the greatest living pianists. Some time soon she will be presented to the music lovers of Chicago by Mr. Cary B. Lewis, who presented Madame Hackley at the Orchestra Hall, Dr. Booker T. Washington and moving pictures, the Tuskegee Band, all of which were the biggest successes ever witnessed in Chicago. It is likely that Miss Harrison will travel in the South. For arrangements to have her appear, write Cary B. Lewis, 3040 South State street, Chicago, Ill. Miss Harrison has spent three years in Berlin, Germany.

Music, Poetry and Art – 1914
(See also under Theatrical.)

HAZEL HARRISON GIVES FIRST PIANO RECITAL AT HOME

The Chicago Defender 12-6-14

Talented Artist Who Has Been Abroad for Three Years Is Honored by Music Lovers at First Presbyterian Church—No Longer Pupil or Student, but Master.

WANTED IN NEW YORK.

Miss Harrison Expects to Give Recitals in Washington, New York, Boston, Chicago, St. Louis, Cincinnati, Louisville and Other Large Cities—Home Folks Love and Appreciate Her Genius.

(Special to the Chicago Defender.)

La Porte, Ind., Nov. 27.—Miss Hazel Harrison, who is regarded by critics abroad as the foremost of American artists, gave her first recital here last week at the Presbyterian Church. She was heard a few weeks ago in benefit, but on this occasion the entire program was furnished by Miss Harrison.

Miss Harrison, who has been abroad the last time, and remained three years, was full of the German art and technique. Her work proved that she was no longer a pupil, but a master that she had accomplished more than any of the American artists. The leading music lovers of the city gave her a big audience and appreciated to the highest her masterful interpretations.

Mrs. Rena Rogers, the expert musical critic of Indiana, said in the La Porte Augus-Bulletin:

The piano recital given by Miss Hazel Harrison at the Presbyterian Church last evening was much more than a recital. It was a revelation. To a very few is given the power of vivid tone expression. Many have accomplished skill in giving divine harmony, but few can add a thrilling, throbbing heart quality so potent that, although possibly we do not have exactly the same idea as the composer, we recognize that a human soul is speaking with music as its natural language. Miss Harrison is able to give this quality to her interpretations. As she gave her numbers the "program" was forgotten. We listened, charmed with the voices of Bach, Beethoven and Liszt. Those voices never lacked purpose, and the directness and sincerity with which the artist made them to speak again were almost compelling. We listened enrapt—not because we would, but because we must. So it is ever with true greatness. In any branch of art ease and naturalness are the greatest proof of success. These two qualities are most in evidence in all that Miss Harrison does. Her fullness of tone is remarkable and the lightness absolutely captivating. Whether the emotion called for tremendous crescendo, whirling cadenza or perfect legato, they were perfectly expressed. It was nothing that almost inhuman demands were made on human hands. Every phrase was crystal pure—always the lights and shades seemed in just the right proportion and were given with the freedom of thought itself when born of genius.

The Beethoven sonata, op. 57, written at a time when the piano was entirely inadequate to the fancies of such a composer, when it required an orchestra to give the desired fullness to the work, was last night given so much fullness and grandeur of tone quality that we could but rejoice that the prophetic spirit of Beethoven had been fulfilled. In the andante movement we listened to the loftiest inspiration, given free from mannerisms, straightforward and true.

In the number she first gave in courteous response to the demand of her audience—"The Trout," Schubert, Liszt—her tone seemed actually to have caught the sunshine on the waterdrops as the watersprite leaps from the pool. All the liquid brightness sang in the tones of the second number, given as an encore—"The Spring," Schubert, Liszt. The melody sang merrily and quietly along, now in the sunshine, now in the shade, but never lost.

It seemed that Miss Harrison was most happy in the Liszt selections—that there we were most keenly aware of her quick sympathies and great resources. The rhapsodie was a triumph.

Miss Harrison is being urged by the musical folk of New York City to come there and open a studio. Her many friends in Chicago are extremely desirous that she go there. It is the opinion of all who know of her work than wherever she goes she will give a higher tone to musical art, and will be the means of raising the musical standard of the community. While letters are constantly coming to her to give recitals or go elsewhere, she is being urged by the people who love her dearest to remain in La Porte. It is, however, her intention to give recitals in cities like New York, Chicago, Boston, Philadelphia, Washington, St. Louis, Cincinnati, Louisville and Nashville.

TO TUSKEGEE'S PRINCIPAL

The Tuskegee Student 2-7-14

The poem which follows was written by Dean L. B. R. Briggs, of Harvard University, Cambridge, and read by him before the students of Radcliffe College, of which he is president, in introducing Principal Washington before an audience of Radcliffe College students a few days ago:

To Booker T. Washington

Born of a race enslaved, despised, and taunted,
Quick in the burning bush God's voice to know,
Before the king the prophet stood undaunted,
"The Lord hath spoken: let my people go."

In cloud and fire Jehovah moved before him;
He stretched his hand above the water's bed:
Through cleaving waves the God of Israel bore him,
Where Pharaoh's mighty chariots sank as lead.

Three thousand years: a free-born nation's morning
Was black with gathering thunder-clouds of woe;
Once more unheeded rang the prophets warning;
"The Lord hath spoken: let my people go."

The God of Hosts our stubborn hearts confounded;
He smote the waters with avenging hand;
High in the heavens Jehovah's trumpet sounded;
And the red sea rolled wide across the land.

On Horeb still the bush of God is burning;
Still in the smoke and flame His sign we know;
Still cries the prophet from the mount returning,
"The Lord has spoken: let my people go."

"My people, bound in darkness and in terror,
My people, childlike, trustful, patient, slow,
Yearning for light, yet groping long in error;
Children of freedom, let my people go."

Stretch forth thine hand, O prophet giant-hearted,
Divide the waters of the rolling sea;
Lead thou thine host amidst the billows parted,
Till black shall stand with white, erect and free.

L. B. R. Briggs.
Cambridge, Massachusetts.

COLORED ORCHESTRA PLAYS AT BOSTON OPERA HOUSE

The Musical Courier 5-2-14

AT SOCIETY DANCING EXHIBITION—JAS. REESE EUROPE'S NEW YORK SOCIETY ORCHESTRA MAKES A HIT.

(Boston Record, April 29, 1914.)

Standing outside of the Boston Opera House early yesterday afternoon or early last evening one would have thought that there was a premiere at the opera or that Melba, Farrar, Destinn or Caruso were singing.

Every street car that passed the door brought its quota of the gay assemblage that packed the vast auditorium, establishing a new record for attendance and a string of limousines left fair occupants at the door.

But Melba, Farrar, Destinn and Caruso were not singing. Mr. and Mrs. Vernon Castle, dancers par excellance of the modern ball room dances, were giving an exhibition of the proper way to dance the dances of the hour.

* * * * *

Student dancers from Castle House, New York ,illustrated how the dances should be danced and how they should not be danced. Local dancers, amateur and professional, competed for excellence in dancing just as Wagner's Meistersingers earlier in the season competed for honors in singing. A little Colored singing orchestra from Castle House played the prize "rags" and "hesitations," and certainly this little band pleased the house just as fully as M. Caplet's musicians pleased at the Meistersingers' contest.

* * * * *

The gentleman also proved that he could make a witty speech. The audience found almost as much pleasure in the dancing of the student dancers as in the Castles and as for the little Colored band, "Europe Orchestra," their playing and singing of the "Queen of the Movies" selection brought down the house. Altogether a delightful entertainment that takes the season's record for attendance.

Whole Audience in Rhythm.

(From Boston Post Report.)

A Colored orchestra under the direction of James Reese Europe, interpreted the Oriental music. One player on the end fairly worked with all fours to keep going the various cymbals and whistles and bell-like instruments which gave a wild, barbaric flavor to the dances. The Dance Furore, an instrumental number, set the whole audience to swaying in rhythm.

JAMES REESE EUROPE AND HIS ORCHESTRA.

With the Castles.

By Eugene Clark.

The Boston Opera House was well filled Monday afternoon by an enthusiastic audience which was entertained in a novel way by Mr. and Mrs. Vernon Castle and their assistants.

Mr. and Mrs. Castle, who are the greatest exponents of modern dances, fully demonstrated that their new creations are, by far, superior to the old dances. The Castles have not only introduced entirely new dances, which they claim will soon become standards, but they have also replaced the old waltz and two step with innovations. Instead of the old Waltz, everybody is now doing the Hesitation and the Canter or "Lame Duck" as it is commonly called. The two step has been replaced with the one step or Castle walk. All of these dances are very pretty and, when danced correctly, contain nothing that can possibly offend the most conservative. The Maxixe also proved to be a great favorite with the audience.

But the dancing was not the only feature of the program. There was music by Mr. Europe's orchestra, which alone would have been no bad form of entertainment. The orchestra not only played in a manner which made the whole audience eager to dance, but for the sake of variety it produced a quartet which sang surprisingly well. The drummer demonstrated much cleverness and furnished a great deal of humor by the eccentric manner in which he manipulated the apparatus connected with his department. Mr. Europe deserves much praise for being able to produce an orchestra composed of twelve individual artists, and the proficiency of his orchestra cannot be questioned when it gives satisfactory service at the famous Castle House in New York to such renowned patronesses as Mrs. Stuyvesant Fish, Mrs. Herman Oelrichs, Mrs. Anthony J. Drexel, Jr., Mrs. Amos Pinchot, Mrs. Norman Hapgood, Mrs. T. J. Oakley Rhinelander, Mrs. Oliver Harriman and Mrs. W. G. Rockefeller.

NEGRO MUSIC IN THE LAND OF FREEDOM

The Independent
4-4-14

"I never before heard so many good tunes in Carnegie Hall," testified one hearer at the concert of Negro music given in New York City last week, and with that testimony most of the audience would have undoubtedly concurred. Benefit concerts usually mean a maximum of benefit with a minimum of music; and, as this was for the benefit of the Music School Settlement for Colored People, the public may have been somewhat skeptical about it. That is the only imaginable reason why Carnegie Hall was not crowded. It is doubtful whether during the whole year any other concert is given in New York City which would appeal to so wide a variety of musical taste as this did—and appeal strongly, too—from the taste that is wholly pleased and satisfied by ragtime to the taste that finds delight in the artistic use of musical material.

The programme consisted of music composed and performed by Negro musicians. There was a Negro orchestra of symphonic proportions; there was a chorus of Negro singers from the Music School Settlement; there was a smaller body of singers called the "Afro-American Folk-Song Singers;" and there were several vocal soloist, as well as a 'cellist and violinist who played their own harmonization of Negro melodies in the form of unaccompanied duets.

The twenty-five pieces on the programme, grouped into thirteen numbers ranged from song with piano accompaniment to chorus with orchestra; from march and dance to what might be called orchestral episode. Ample as the programme was, the audience was not satisfied with it and called for encore after encore.

In the history of musical art this concert was highly significant. It not only marked the emergence of the Negro race into a land of musical freedom; but, what is more significant, it proved that this race could bring into this free domain its rich racial treasures. No one who knows anything about the Negro people has doubted its musical gifts. Indeed, some critics have gone to the extreme of believing that in America the Negroes are the only native people natively musical. At the same time there has been a tendency on the part of the Negroes and some of their educators, both white and colored, to discard what is distinctive in their music—to regard the Negro plantation songs and "spirituals," and more especially the rhythms and other distinctive elements in Negro music, as relics of degradation. There has been some real ground for the fear that with education the Negro musician would abandon the musical riches that are stored like ore in the hearts of his people and seek to fashion his music out of the wealth that the whites have been refining and manipulating. This concert was enough to set such fear at rest.

THE PROMISE OF NEGRO MUSIC

First of all, there was evidence on the part of these Negro musicians that they were proud of their musical inheritance. It was a good sign that J. Rosamond Johnson, whose music is of the sort that is popular on Broadway, sang some of his own music-hall songs. These are not of a very high order, it may be admitted, but they have the merit of spontaneity, and in rhythm and melody are characteristic of the race. It was as if these Negroes were saying, "Here is musical material which we know is universally popular and which we contribute to the world of art." And Rosamond Johnson is a musician of no small attainment, as was proved by a part song of his that was sung by the Afro--American Singers.

More significant still was the contribution made to the programme by Harry T. Burleigh, the well known Negro baritone. His singing of the song "Father Abraham," with his splendid, strong, almost barbaric harmonization, was alone a demonstration of the new promise to the art of music that is made by Negro musicians.

Equally significant was the orchestral performance of the dance music of James Reese Europe, Will H. Dixon, and Willian H. Tyers; and particularly the fascinating "Creole Waltz," by E. E. Thompson, a composition that in its elusive and yet insistent rhythm would have delighted the soul of Johannes Brahms.

Most significant of all, however, was the work of Will Marion Cook. This accomplished Negro composer, who has studied in Germany as well as in this country, has done a very great service to the art of music. No one who has heard the real untutored singing of Negroes in the heart of the South—whether by congregations in the church or by groups of laborers in the open air—can ever again be satisfied with the Negro singing that one commonly hears from Negro choruses performing in public, in which all the Negro characteristics of rhythm and tone have been conventionalized. It seemed as if all that would survive in art of Negro music would be this pale reflection. Dvorak used Negro, or negroid, themes; but all the jump had gone out of them. Coleridge-Taylor, the Negro composer of England, used Negro themes somewhat; but he used them as a white man might have done. Will Marion Cook uses them, and he uses them as only a Negro uses them. And, what is more, he has instructed the Afro-American Folk-Song Singers to sing with that indefinable manner in rhythm and tone that takes one right into the midst of the black belt. It is a great artistic triumph.

All honor to these Negro musicians who are proud of their race; all honor to David Mannes, the white musician who has repaid his debt to his colored teacher by giving Negroes a chance to be musicians through the establishment of the Music School Settlement for Colored People.

The next time these musicians give such a concert Carnegie Hall will not be big enough to hold one-tenth of the people that will want to hear them—if the people who like tunes in their music and who did not go this time learned what they missed.

-Editorial: The Outlook, New York, March 21, 1914.

PROMINENT AMONG WORLD'S ARTISTS

Henry O. Tanner's Paintings Win High Praise.

MASTER OF HIS PROFESSION

Great Interest Shown in Painting by Former Pittsburgh Boy, Whose Recent Picture, "Jesus at the House of Lazarus," Created Big Sensation in World's Art Metropolis.

Of the American artists who are seeking fame at the world's art metropolis, Paris, it has remained for an American Negro to carry off the prize, says the St. Louis Post-Dispatch.

He is a son of a bishop of the African Methodist Episcopal church. His name is Henry O. Tanner. His salon picture, over which the European critics are enthusiastic, is called "Jesus at the House of Lazarus."

The old Biblical saw that a prophet is not without honor but in his own country has been well borne out in the case of Henry O. Tanner. To mention his name in any assemblage of American connoisseurs is to receive a frank stare of ignorance. To mention his name in an assemblage of European artists is to encounter at once frank acknowledgment that you are speaking of a present day master.

He was born in 1850. For more than a quarter of a century he has been painting industriously, and many of his best canvases are hung in leading museums both here and abroad. Yet none of the recent books on American artists more than mention him. One work of this kind refers to him incidentally in these words: "A picture by H. O. Tanner, painted with all the oriental surroundings, but with strong religious feeling."

This writer says:

"His work is curious technically. We stand before a knowledge, solid and sure of itself. The weighty strokes, which, when seen from near by, resemble a veneer of mahogany, evidently come from a flowing and unctuous brush. Through the thick paint there plays a soft light which models the outlines in chiaroscuro."

Another critic said of him: "Mr. Tanner is a dreamer and a worker. He works diligently and with a good will, but he produces only two or three canvases a year. 'Because I paint laboriously,' he said with a charming modesty. I should rather say 'scrupulously.' He reflects long upon a subject until he is permeated with the spirit of it. He searches out its intimate poetry, at the same time carefully studying its psychological aspect, and even after the general effect has been established he returns to it again and again, tirelessly seeking to improve upon it. I find in his talent something of the genius of Rembrandt."

In striking contrast to the judgment of this critic who can liken Tanner only to the great Rembrandt are the things written about the artist by American critics. Unable to gainsay that his "Jesus at the House of Lazarus" is by far the premier among all the exhibitions of American artists at the Paris salon this year one of them can find little more to say of the picture than that the Mary in the picture only expresses irritability in her face and that Martha seems to be bringing in a dish of ice cream. This critic pretends to find many other "anachronisms." He thinks that the interior of Lazarus' house suggests the nineteenth century more than it does the first, that the Lazarus is a portrait of the artist himself and that the other fig

DOUGLASS VIOLIN RECITAL

Mr. Joseph H. Douglass, the well known violinist, appeared in recital at Tuskegee Institute, Thursday evening, June 25th, in the regular course of entertainments for the Summer School for Teachers.

Mr. Douglass was to have been assisted by Mrs. MarieP eek Merrill, soprano, of Chicago, who was ill and could not make the journey to the school.

Mr. Douglass is well known to the students and teachers of Tuskegee, he having appeared in recital in the regular school course of entertainments last winter. His latest performance was of the usual high order which has characterized his work for many years. The Chapel was well filled with an appreciative audience and his work was thoroughly enjoyed. He was ably assisted at the piano by Miss Simmons, accompanist, head of the Division of Instrumental Music.

The program follows:

(a) Minuett (1770-1827)..Beethoven
(b) Liebesleid (Vienna Waltz)
Kreisler
(c) Hejre Kati—Scene from Czardas
Huby

MR. DOUGLASS

(a) Deep River...S. Coleridge-Taylor
(b) Liebesfrend.....Fritz Kreisler
(c) Mazurka (Concert).....Musin
(d) Scherzo Op. 12. No. 2..Van Goens

MR. DOUGLASS

(a) Serenade.....A. d'Ambrosio
(b) Obertass..... Wieniawski
(c) Humoreske..... Dvorak
(d) Zigeunerweisen..... Sarasate

MR. DOUGLASS

MISS ALICE CARTER SIMMONS
Accompanist

Music, Poetry and Art - 1914
(See also under Theatrical)

New York Sun

9 April 1914

NEGROES DANCE TO AID NATIVE MUSIC

Fill Manhattan Casino and Hear Tunes by Colored Composers.

MR. AND MRS. CASTLE THERE

Applications for Boxes From More Than 100 Whites Had to Be Refused.

One can readily see why more than 2,500 persons, evening clad negroes mostly, but with a good sprinkling of white men and women too, trekked to the farthest north, 155th street and Eighth avenue, to dance last night when one learns that on the Manhattan Casino's dancing floor of excellence might be found Mr. and Mrs. Vernon Castle—services for the entire evening free, at that!—about the best modern dance music this town has heard in many a moon, at least four composers leading a big orchestra through original compositions and all over the place that gay spirit which might be expected from the leaders of negro society of New York, Washington and smaller places in between.

The more than 2,500, plus the Castles and a party of friends, were on hand because the Tempo Club, a negro musical organization, was seeking funds for the worthy object of the club to further negro musical training. James Reese Europe, who supplies negro orchestras to a number of New York hotels and best known as the composer of dance music for the Castles; William H. Tyers, E. E. Thompson, Ford T. Dabney, Joseph Jordan and Will Marion Cook were some of the better known negro composers who were active in arranging and conducting the affair.

A vaudeville programme that lasted from 8:30 o'clock until general dancing commenced at midnight brought forth Miss Abbie Mitchell, Smith and Burris, Frank Price, C. Happy Rhone, Leonard Jeter and Felix Wier, "Jolly John" Larkins, S. H. Dudley, the team of Criswell and Bailey and other negro singers, dancers and instrumentalists.

Music by Negro Orchestra.

And, what was of most moment to the promoters of the Tempo Club and the club's concert and dance, throughout the evening and far into the morning the National Negro Orchestra played compositions by negroes of the kind that the club's organizers hope to see further encouraged.

Mr. and Mrs. Castle were among box holders that included Elbridge Adams, Joseph W. Stern, Natalie Curtis, Mrs. Seaton Porter, W. Lee Gwynne, the broker; Mrs. R. W. Hawksworth, Mr. and Mrs. M. Gumble (Clarice Vance), Egbert Van Alstyne, Harry Von Tilzer and others interested in the efforts of the negro musicians to promote music among their people.

Mr. and Mrs. Castle were greeted with cheers when they came down to the dance floor toward midnight to do their dances for the crowded casino. They dance the "Castle Half and Half," the "Castle Tango," the "Castle Maxixe" and the "Castle Walk" amid tumultuous applause. The music for their dances was all written for the Castles by James Reese Europe, except one number composed by Ford T. Dabney. The two composers led the orchestra during their respective compositions.

The concert and dance assumed proportions so successful that the Tempo Club later on will be compelled to hold similar affairs, they say, in a hall even larger than the Manhattan Casino. Applications for boxes from more than 100 whites had to be turned down because the boxes had all

Philadelphia Record

13 July 1914

STRICKEN BLIND, NEGRO WOMAN BECOMES POET

Suddenly Acquires Remarkable Gift, Waking Out of Sound Sleep.

SOCIETY WOMEN AID HER

Believe She Is More Inspired Than Dunbar; Try to Publish Verse.

To be stricken blind and then suddenly to acquire an extraordinary faculty of composing poetry has been the unique experience of Mrs. Myra V. Wilds, a colored woman, No. 2045 Bainbridge street.

As darkness threw its veil over the unfortunate woman's eyes after a long illness, suddenly there was born in her the poetic instinct—the facility of forming words into beautiful phrases—a gift which urged her from her bed in the middle of the night out of a sound sleep and caused her to begin reciting aloud the couplets, the stanzas and the long refrains as they arose spontaneously to her mind.

Never, before perpetual darkness gripped her, had the woman given a thought to verse. Practically unedu-cated, unfamiliar with the first rules of prosody, knowing nothing of the value of words, metre or rhyme, she nevertheless reeled off verse after verse that was almost perfect in time, wonderful in its simplicity and forceful in its ideals.

So unusual was the woman's gift and so remarkable her acquisition of it that many fashionable women around Rittenhouse Square, who had known her as a seamstress before her illness, took her in charge and fostered the gift. She has recited her verse before them and has gained their applause. Miss Marion Boyd, of No. 2105 Delancey place, has been her particular sponsor. Miss Boyd herself has written creditable verse and recognized that the colored woman was rarely gifted. Miss Boyd is now endeavoring to get a publisher to print Mrs. Wilds' effusions.

The woman's case has also attracted the attention of physicians and psychologists, who are completely at sea to explain it. Instances have been known where persons stricken blind have gradually acquired rare adeptness at various forms of art, particularly music, but the suddenness of Mrs. Wilds' inspiration is a puzzling phenomenon.

Mrs. Wilds was a seamstress. Overwork caused a breakdown about a year ago, and one ailment followed another in rapid succession. Finally her eyes were affected and her sight left her. At the same time she recovered her health in other ways.

Poem Came to Her in Sleep.

Shortly after she became totally blind the poetic gift came. She was asleep one night last March, but awoke suddenly at 3 o'clock in the morning with two complete stanzas formed in her mind. Eager to speak them, she aroused her husband and recited them to him. The astonished man wrote them down and then went to sleep again. Next day he read them to his wife.

Again and again after that she awoke in the night and recited, her husband taking down all she said. Now, she can compose at daytime, but her chief inspiration always comes when waking from a sound sleep.

The verse she recited on the first night was as follows:

Like the sunshine in the morning
As it falls upon the field
Let our hearts be bright and happy
And to sorrow never yield.

Let all sadness turn to gladness
And our path will brighter be
He who loves us is above us
And our way can plainly see.

Does Better Than Dunbar.

Since then she has recited more than a score of poems. When the fashionable folk came to her house to help her, she recited the verse to them. They were interested and invited her to attend some of their informal functions. Recently, at one of these affairs, she first recited "Little Brown Baby," a poem by the celebrated negro poet, Lawrence Dunbar, of Dayton, O. Immediately afterward, she recited one of her own of the same style, called "Little Yellow Baby." The gathering did not know it was her own, but applauded it more than Dunbar's. This poem reads:

Little yellow baby
With mud-stained face,
Where'd you get that dirt from?
You're surely a disgrace.
Look at those sticky fingers—
My sugar-bowl, I know,
Old shivery slinkum will catch you sure.
Don't grab me by the apron;
I saw him peeking then,
And when the door is open
He's going to walk right in.
Don't let old slinkum get you
Well, then you best be good
Or else I'll let him take you and chop you up for wood.

Dinah, bring the basin,
Wash his face and hands.
Don't you dare to whimper
Shut up! Goodness, lands!
Eyes a little drowsy
Looking kind o' weak
Little yellow baby
I'll rock you off to sleep.

Psalm Inspires Poem.

Once, after the twenty-third psalm was read to her, Mrs. Wilds responded extemporaneously with the following poem:

Sheep without a shepherd
Over the mountains roam
Weak and worn, bruised and torn,
Wandering far from home.

Helpless, shelterless, wandering
The wolf can find his prey,
No hand to guide, no place to hide,
Wandering all the day.

Father who loves the wandering sheep
Bring them into the fold.
They know not, Lord, what snares await,
Shelter them from the cold.

Mrs. Wilds was born in Kentucky, and many of her poems deal with recollections of her childhood among the Southern negroes. Some are humorous, some religious and others simply descriptions of homely scenes. Her admirers think she is a second Dunbar with more imagination and a closer feeling for the ideals of the negro race.

W. E. SCOTT FAMOUS ARTIST EXHIBITS WORK IN CHICAGO

...is Has Thirty-five ...Exhibition at Wa... A.—Work Wins ...d Artist Re... ...Prizes.

Mr. W. E. Scott, one of the world's greatest artists, is in the city and is stopping at the Wabash Avenue Association, 38th and Wabash avenue. The exhibition is now going on at the Y. M. C. A., and large crowds are attending. Mr. Scott is well known in Chicago. For five years he was a student at the Chicago Art Institute, and it was here that he received his early training. He possessed a natural talent, and after hard study and work developed into an artist that the world is admiring and honoring. He left Chicago in 1910 for Paris, France, to study under H. O. Tanner, foremost of the world's greatest painters.

After being there several months he began to exhibit great talent, and under the direction of Mr. Tanner showed remarkable genius and his pictures in the salons were put up in contests and he won numerous medals on "Jean" and "Laurens." Mr. Scott brought thirty-five paintings with him, which are now at the Art Institute.

High honors have been accorded him in many countries. One painting, "Bon Ure Vosin," was so wonderful that the Argentine Republic purchased it from him. Among the great paintings of his at the Paris Salon are "Con Neseur," "Grey Day," and "Boulogne" is at the Royal Academy, London, England.

Mr. Scott, while in Chicago, received three scholarships at the Art Institute in prizes valued at $3,000. He is thirty years old and will be here indefinitely, and may open up a studio here. He has completed paintings of Mr. Taylor, of the Y. M. C. A., Indianapolis. Also Mme. C. J. Walker, Indianapolis. He has decorations in the Chicago Public Schools, and four in the Evanston Schools. His "Berger at Prayer" is valued at $900.

Mr. Scott is a pleasant man to meet. He is polished and refined and his unusual suave manner has made him very popular here and abroad. The race is proud of Mr. Scott, who is just 30 years old, and he has a remarkable future before him. Among some of his high-priced paintings are "A Moonlight Picnic," "Fisher Folks," "A Side Street," "Berger at Prayer," which took a prize at a prize contest at Paris. The Defender welcomes Mr. ... to Chicago.

Negro Artist Work Attracts Attention

Richard Lonsdale Brown, Who Started as a Sign Painter, Has Found In New York Appreciation and a Market for His Pictures.

This is the story of a Negro youth who came to New York not so long ago penniless, alone and friendless, and who has advanced

himself from the occupation of sign painter until he has become a painter of landscapes and other pictures. His work has been exhibited in a Fifth avenue art gallery and some of his pictures have been bought by Jacob H. Schiff, the banker, and by art connoisseurs from Europe. Incidentally he has been taken up by New York painters of note, among them members of the National Academy.

Richard Lonsdale Brown is the name of this Negro artist, and he is 21 years old. Grandson of a slave and son of a black man who is a bricklayer and tile layer by turns, he was born in Indiana, but when a child was taken by his parents to West Virginia. There he lived until he came to New York. He taught himself all he knew of landscape painting until he came to Manhattan to seek an education as an artist. He told his story the other day in his studio in Harlem.

"I was a little less than a year old when my parents took me to Parkersburg, W. Va., from my birthplace, Evansville, Ind., where my father had worked at his trade of tile layer," he said. "When I was old enough I went to public school and when 10 years of age moved with my father and mother to Pittsburg. Later we went to Charleston, W. Va., where I entered a trade school and worked to become a sign painter.

"I remained there five years and being then a journeyman sign painter I traveled through the mining districts of the State working at my trade. My journeys took me almost altogether through the mountains—through those mountains where, when God made them he placed scenery the equal of which, I think, cannot be found in all America.

It was there, I believe, that my love for landscape painting was awakened. When not painting signs I was doing what I could to reproduce the scenery of the mountains and valley, the rivers and the streams on canvas.

"I had confidence in myself and knew I was worthy of better things than painting signs, but I needed the money for my daily living and so kept on doing that which brought me food and lodging, but whenever I could I did landscapes as well as other subjects. I was determined that some day I would come to New York, where I might have an opportunity to do something higher in the art scale than sign painting.

"At last the day came when I decided to make the plunge. I left West Virginia with a small trunk and my paintings and came to New York. I rented a cheap room and the day after my arrival started out to try to sell some of my paintings, for my money was nearly all gone. Knowing that the art galleries were in Fifth avenue I went there.

"Things are better with me now than then, but as I look back I can recall the chill which siezed me as I entered several art shops, with three or four landscapes under my arm. I was greeted with a cold stare and an inquiring look. Instinctively I felt the men in the shops asking themselves, 'What does this Negro want here?'

"I braced myself and said, 'My name is Brown. I have some paintings to sell.' 'What Brown? I never heard of you,' was the reply. 'No we're not buying pictures to-day, Brown,' and the man smiled and turned his back.

"I walked for days up and down Fifth avenue and some of the side streets visiting art stores in my desperate anxiety to sell some pictures whereby I might get food and pay my room rent, but it was the same story everywhere. No one seemed to take me seriously. Indeed, in some places I could see they thought I had perhaps stolen the pictures and was trying to dispose of them. Even now I often wonder that some of those persons I visited did not call a policeman and tell him they suspected me of being a thief and that the paintings I had under my arm were probably stolen and that anyway I ought to be arrested as a suspicious person.

"Day after day I visited art stores, but always with the same result. Then I remembered I had seen in the Metropolitan Museum of Art here a painting called 'In the Garden,' done by George de Forest Brush, who painted 'Silence Broken,' 'Mourning her Brave' and 'The Sculptor and the King,' the subjects for which he found when he was visiting New Mexico, and also the painting 'Leda and the Swan,' which was in the collection of the late Stanford White.

"I began to think that perhaps I was without actual talent for painting and that this was why the art dealers of Fifth avenue would not give my work consideration. Desperate and with hope nearly gone, I determined to see Mr. Brush and ask him to look at my pictures and give me an honest opinion as to whether they had merit. I called at his studio in Macdougal alley near Washington Square and told him my story.

"He asked to see my work. When I showed it to him he told me I did have talent, but that I needed directing. He promised to help me, and he did. What I owe to him in gratitude I can never repay. I went to Keene, N. H., near which place Mr. Brush has his summer home and studio. I studied under him and by his guidance my work improved greatly. After the summer ended I came back to New York and entered the American Academy of Design.

"Meanwhile I kept up my studio work. I offered a number of my paintings to an art dealer in Fifth avenue near Thirty-second street for exhibition purposes. They remained on exhibition for several weeks. There one of them I called 'Mount Monadnock, N. H.,' was was seen by Mr. Jacob H. Schiff, who bought it. Last winter Mr. Albert Andriesse, an art connoisseur of Amsterdam, Holland, who was visiting New York, bought another which I named 'A Bend in the Stream.' I hope to go to Paris to study next year.

"May I say without being thought guilty of egotism or a desire to boast which is far from my intention, that I think that what I have accomplished and what has been accomplished by other Negroes in other lines gives proof that the Negro is capable of worthy things and that the conception of many white persons that the Negro is good for nothing but manual labor and such other work as does not call for much mental effort is not only unfair but incorrect? After a people have been held down for centuries, as we have been, is it to be expected that we should in only fifty years of freedom equal or even approach the white race in every particular? Many persons, even to-day, gain their ideas of the Negro from story books, while it is a fact that many educated persons who have not had the opportunity to know the Negro at close range still regard him as but little more removed from the position in society he occupied while a slave.

"This barrier, this color line, is in a way being broken down to a decided extent, however, as people come to see what the Negro is capable of accomplishing. We are not all Jack Johnsons, and thinking, fair minded men and women whose skin is white are coming to a realization of this

LULLABY

To All the Negro Babies In America

Darling, sleep and stop your crying,
Sleep and dream of gnomes
and fairies,
Dream of giants, and little Brownies
And the Golden bird that carries
Messages to frogs and crickets
Telling them of darling's joys,
That he's tired and must be sleeping
And to please to hush their noise.

Darling, sleep while I am crooning
This sweet lullaby to you;
Close our eyes and wake in dreamland
Where the fairies wait for-who?
Wait for you my precious darling,
With your little tired head:
Let your mind roam round in dreamland
While your body rests in bed.

Darling, sleep while darkness hovers
Over all the beauteous night,
Soon to pall it and to wend it
Into dark mysterious night.
Sleep and linger in the blessed
Land of rest and joy and mirth,
And mayhaps to-morrow's living
Will be better by your birth.

—C. LESLIE FRAZIER.

MR. SCOTT'S SECOND MURAL DECORATION.

3-15-13

Freeman

Mr. W. E. Scott, the distinguished young Hoosier artist, whose pictures are winning favor in this country and abroad, had his second piece of mural art unveiled Friday at school No. 23.

The subject of the picture was "The Fountain of Knowledge," which was carried out by representing the teacher and a group of children whose toys and actions portrayed the different trades and vocations of the world.

The mural decoration in the school has been a new fad of many cities. But Mr. Scott is introducing it in the Indianapolis schools and to add to his originality he portrays his subjects with typical Negro characters, ranging in color from very dark to very light.

Among the many visitors at the unveiling were two of the city's most prominent students of art, Mr. H. Lieber, of the Lieber art store, and Mr. H. F. Whiting, director of the Herron Art Institute. Both of these gentlemen praised Mr. Scott's work and predicted a brilliant future for the young Negro artist.

Mr. Scott is an Indianapolis product. He graduated from Manual Training high school of this city and then went to the Chicago art school, where he studied five years and at which place he won a scholarship which sent him abroad. Mr. Scott has spent two years in France.

The mural decorations are being paid for by the Negro public of the city, and besides these, the colored people have purchased one of Mr. Scott's pictures and presented it to the Herron Art Institute, and many personal pictures have been purchased.

TANNER AIDS AMERICA'S FAME

The Guardian
5-16-14

IN FRANCE—AMERICAN ARTISTS HAVE FINE EXHIBIT AT ART SALON IN PARIS—TWO MASTERPIECES BY TANNER AMONG THE BEST ON EXHIBIT.

Paris, May 2, 1914.—American artists are well represented in the 132d salon of the Society of French Arts, which has just opened. This exhibit, the largest in the world, including several thousand paintings and pieces of sculpture, is popularly known as the Old Salon, as distinguished from that of the National Society of Fine Arts, which was held two weeks ago.

The Americans have succeeded in creating for themselves a reputation more than equal to that of any other foreign contingent, and their works this year are numerous and of high quality. One authority has said: "The Americans, who come here to learn, are staying to teach."

H. O. Tanner, the painter of religious subjects, has two fine canvases. One represents Christ at the home of Laraus; the other shows Mary seated with a lighted taper in her hand, the light catching here and there on the figure and face and casting shadows on the wall. They are considered two of the best pictures that Tanner has done in many years, full of genuine religious feeling.

The Indianapolis Freeman

A recent issue of the Harrisburg Advocate-Verdict carries an excellent likeness of Mrs. Josephine D. Heard of Philadelphia, wife of Bishop W. H. Heard, and an author and musician of national note. She has written a book of poems entitled "Morning Glories," which has been favorably commented upon by the best critics, and is the author of "The Black Samson," a gripping story of the latent power of the Negro race, read with marked success by Miss Henrietta Vinton Davis and other leading elocutionists throughout the country. Mrs. Heard has done much journalistic work and was one of the potent forces in the Philadelphia convention last August of the National Negro Press Association. She is an active factor in the A. M. E. Church, and was of great assistance to her distinguished husband in his winning fight for the Bench of Bishops in 1908 at Norfolk. She has been a member of the faculty at Morris Brown College, Atlanta, and last year she rendered yeoman service as the head of the Woman's Auxiliary to the Emancipation Celebration Commission at Philadelphia. Few women in America have been so influential in the various organizations for the uplift of [illegible] Mrs. Josephine D. Heard

Music, Poetry and Art – 1914
(See also under Theatrical)

NEGRO SCHOOL ORCHESTRA IS GIVEN BENEFIT

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FUND RAISED FOR PURCHASE FOR NEW DRUM

CHILDREN'S ORCHESTRA OF FIFTY-FIRST STREET SCHOOL

Los Angeles Tribune, 4-19-'14.

THE NATIONAL NEGRO ORCHESTRA
James Reese Europe, Conductor

essor Military Band, and the new coming Tempo Club. The Cler
Club, owning its home in Fifty-third street, has possibly done more
or the promulgation of colored musical ideas and the popularity of
he colored musician than perhaps any other organization. It is not
only the foremost organization of its kind in the Empire State, with
all the prestige that great State imparts, but it is also a drawing
card the country over, as its annual tours have fully demonstrated.
This splendid organization starts in November on its tour through
the principal cities of the Southland, and then he who runs may
read.

Taking the things accomplished as an earnest of the things to
come there is indeed a bright future in the musical world for the col-
ored race. It would not be amiss, however, to remember that those
things that meant success in the past will be even more necessary
for future advance. Those things we believe are: Talent, hard
work (or are these two one and the same?), ambition, organization
and PERSEVERANCE!

PAST, PRESENT AND FUTURE IN MUSIC.

It was not so many years ago that colored people when holding
bands, [illegible] white musicians at best, a mixture
of the two, with the white man leading. But time, ambition and
able organization have changed these things. To-day, the white
people are much in the same position that we were in a few years
ago. The white light districts simply clamor for colored manipula-
tors of the Rag-time Muse. The colored musician is in favor. His
fame has spread apace.

Doubtless, the colored race was always in possession of the
ability to charm with the Rag-time Muse. Rag-time first ema-
nated from the slave huts of the Southland. It required ambiton
and organization, however, to place his claim before the public.
Among the foremost organizations this need created are the fam-
ous Clef Club, the New Amsterdam Musical Association, the Ex-

JOSEPH H. DOUGLASS, violinist (left), and his grandfather, the late Frederick Douglass, eminent anti-slavery agitator and diplomat, who also mastered instrument.

NEGRO PORTER PAINTS CARDINAL O'CONNELL

Charles S. Osborne Has Learned His Art Under Difficulties—Was Formerly Pupil of Ernest L. Major.

C. S. Osborne and His Portrait of Cardinal O'Connell.